

The Mystery of Catching an Audience

Finding the potential of engagement with the characters in the short film *I Walk Alone* (2010)



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Summary

This is a practical master thesis containing a short film called *I Walk Alone* (2010) and a textual analysis of this short film. As the audience is what makes a film successful or not, the thesis is concerned with the mystery of what catches an audience. The textual analysis is concerned with character engagement, using cognitive film theory, and specifically the structure of sympathy by Murray Smith (1995). The analysis reveals the potential of engagement for the characters in *I Walk Alone*, and that one of the four characters may have a potential to engage an audience, while two of the other characters may be hard to recognize in parts of the narrative. The latter underlines the importance of the first level of engagement in the structure of sympathy which is called recognition, a field that Smith suggests has not been studied much as it is often taken for granted. The structure of sympathy also reveals the importance of the engagement in characters, and although this theoretical framework cannot tell us whether a film will be successful, it can help us understand what is necessary to invite an audience to engage in a film's characters. The short film *I Walk Alone* is a practical exploration of the boundaries between art film and classical Hollywood narrative.

Dette er en praktisk masteroppgave som inneholder kortfilmen *I Walk Alone* (2010) og en tekstanalyse av samme kortfilm. Publikum er ofte det som gjør en film vellykket eller ikke og derfor er oppgaven opptatt av mysteriet bak hva det er som gjør at et publikum blir fanget av en film. Tekstanalysen undersøker potensialet for å bli engasjert i karakterene i *I Walk Alone*, og benytter seg av Murray Smith (1995) sin sympatistruktur. Analysen viser at potensialet for engasjement er spesifikt for en av karakterene, mens den også avslører at to av de andre karakterene kan være vanskelig å kjenne igjen i deler av kortfilmen. Sistnevnte funn understreker betydningen av det første nivået av engasjement i strukturen av sympati som kalles gjenkjennelse. Dette feltet hevder Smith ikke har blitt studert i like stor grad fordi det ofte tas for gitt. Sympatistrukturen avslører også viktigheten av engasjement for karakterer for et publikum, og selv om dette teoretiske rammeverket ikke kan fortelle oss om en film vil bli en suksess, kan det hjelpe oss å forstå hva som er nødvendig for å invitere publikum til å engasjere seg i en films karakterer når de ser filmen. Kortfilmen *I Walk Alone* er en praktisk utforskning av grensene mellom kunstfilm og klassisk Hollywood-film.

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1. Introduction: The Mystery of Catching an Audience

In *Film as Social Practice* Graeme Turner suggests that in our society we see the media as a cluster of technologies which are unusually deliberate in their devotion to the “delivery of profits to the few through the exploitation of the many” (1999:112), and the mass entertainment of film is one such delivery method. Represented by screen heroes and heroines we are supposedly glamorized by this entertainment industry.

We have always been told that we ‘identify with’ or see ourselves in characters on the screen. Screen heroes and heroines are widely held to offer some kind of wish fulfilment, and our admiration for one or other of them is assumed to be the expression of a wish we might, even unconsciously, want fulfilled (Turner 1999:132).

Turner (1999) further points out that the statement about the delivery of profits to the few, using ‘identify with’ as a means to achieve profit through the many, cannot be true as almost only the top twenty grossing films in a year survive out of hundreds of other films. And as he pointedly remarks, it is the audience who in the end makes the films successful. Even so, the way a film catches an audience while another does not, is a mystery to most; to the industry, to audiences, and to theorists alike (Turner 1999).

When a film is successful to me, as a member of an audience, I talk about how I can ‘identify with’ a character in that film. Murray Smith talks of this as a commonplace conception of character identification in *Engaging with Characters: Fiction, Emotion, and the Cinema*. M. Smith’s work around identification is central for this thesis.

[We] watch a film, and find ourselves becoming attached to a particular character on the basis of qualities roughly congruent with those we possess or wish to possess, and experience vicariously the emotional states of this character: we identify with the character (Smith, M. 1995:2)¹.

M. Smith refers to the experience above as the commonplace conception of identification with

¹ I am referencing to Murray Smith with Smith, M. as I have also used Greg M. Smith as a reference. Greg M. Smith is therefore referenced to as Smith, G.

² Mediefabrikken is a publicly run office and creative space for young and aspiring filmmakers in the Akershus/Oslo area.

³ My translation from Norwegian to English.

⁴ This is based on conversations with people who have seen the film. If they get the answers to the questions they

characters, which he calls the ‘folk model’ or ‘folk theory’ of spectatorial response.

What really lies beneath is emotion, suggests Greg M. Smith in *Film Structure and the Emotion System* (2003), or rather an extended invitation to feel in particular ways. In similar terms, M. Smith (1995) suggests that emotional response is the key aspect to a fictional, narrative film when we experience and enjoy them. In this model the role of ‘character’ and ‘spectator’ is underlying and it implies that a spectator perceives and constructs a character while affectively responding to the character. To M. Smith (1995) the terms ‘identification’ and ‘point of view’ are equally pervasive and as such blanket terms. Therefore, he suggests replacing the terms with “a system which posits several distinct *levels of engagement* with fictional characters, which together comprise the *structure of sympathy*” (Smith, M. 1995:5).

The structure of sympathy is a systematic explanation of emotional response to characters, broken down into a number of more precisely defined concepts, systematically related; recognition, alignment, and allegiance . At this point it is important to clarify that the structure of sympathy is not a comprehensive theory of ‘identification’. According to M. Smith (1995) the structure of sympathy with the three basic elements of engagement (recognition, alignment, and allegiance) must be supplemented by concepts that account for ‘empathic’ phenomena; affective mimicry and emotional simulation, to arrive at a comprehensive theory. The comprehensive theory of ‘identification’ (both sympathy and empathy) will be elaborated on in Chapter 2 where the theoretical context for this thesis is explained.

The levels of the structure of sympathy can, however, make indications as to whether a character in a film may invite to sympathetic engagement. These levels may indicate how compelling the invitation to feel is. Either way, we can say that a film offers an invitation to feel, and an audience may choose to feel based on that invitation.

I have undertaken a practical master making the short film *I Walk Alone* (2010), and while doing so I have been thinking very much about the viewer experience commonly referred to as identification. So for the written part of this master thesis I will look at identification academically, with the short film as the object of analysis. What I look for is whether there is a potential of sympathetic engagement with the characters of *I Walk Alone*. The rest is up to an audience.

1.1 Topic and Object of Analysis

This master thesis has a practical and a theoretical part. The practical part is a short film called *I Walk Alone* (2010). The practical part commenced with writing the manuscript in December 2008, and went on until the final cut of the short film in September 2010. The short film is produced by Nadina Helen Bakos and I. Bakos was also the director of photography, while I wrote the manuscript, directed, and edited the short film. The production team has consisted of approximately 20 people, which include cast, crew, Bakos and me. The topic of the theoretical part is the mystery of catching an audience, by extension the invitation to feel. The object of the analysis is the short film *I Walk Alone* mentioned above. The main theoretical framework is cognitive film theory, and specifically M. Smith's (1995) structure of sympathy. The method is a textual analysis of *I Walk Alone*. As I have analysed a short film, of which I am also the creator, I find it necessary to elaborate some on how texts may be understood.

In *Media and Society*, Michael O'Shaughnessy (1999) points out two important elements we need to consider. The first is background of textual knowledge; the actual process of the making of the text. This can be the intentions of the people involved in producing the text. What was I, as a script writer, trying to say? What was it that made 20 people work for free on this short film? What were the reasons behind the choice of style for Bakos the photographer? The questions can be numerous as to how the short film came to be. A field of study that is concerned with such questions is the auteur study. We can also look at the conditions, within which the text was produced. Were there financial or political constraints? Did anyone commission the work? Where was it made? All of these can influence and determine the outcome of the final text. Considering these questions would be useful if there was a political agenda or ideology I wanted to examine. If Mediefabrikken were putting constraints on the production, or had commissioned the short film, my method could have been a critical reflection on the production. In fact, the program was an open proposal to make a short film through Mediefabrikken's program. As the filmmaker of the object of analysis, I have very specific insights into questions of intention and conditioning factors. Even though these

questions are not what I am looking to explore in the analysis, I have elaborated some on them in chapter 1.2 Filmmaker's Intentions. After all, these processes led me to formulate my question for this thesis.

The second element O'Shaughnessy (1999) points out is the text itself, and in many instances the text is all we have. Lacking background knowledge, meaning can only be derived from the text itself which is often the case for many audiences. The textual content and the textual processes used are the sole focus. Admittedly so, the text cannot be made full sense of in isolation as the texts produce meanings by referring to the external world and by using pre-existing codes of representation. This means that as an audience, we have to have knowledge of the real world, to which a text refers, and knowledge of the conventions of the text's medium. As cognitive film theory puts forth, the spectator takes part in the construction of meaning in film, thereby drawing on knowledge of the real world.

Both of these elements go beyond the text and to extra-textual knowledge (O'Shaughnessy 1999). Even so, they are focused on the text. The structure of sympathy also goes beyond the text in the sense that it builds on how our cognitive processes work when we construct characters, which builds on processes that are similar to everyday processes in our lives. I find this an important element of finding meaning in texts, and have therefore added the Chapter 1.7 *Finding Its Audience* which explores further what my textual analysis cannot find.

Viewer's knowledge of or lack of knowledge of the authorship of a given film may influence the understanding of that film, e.g. it may be received as a message from an addresser rather than a simulation of a possible world. The knowledge about how a given work relates to the oeuvre may not only be of help to scholars, but may also provide a context that may enhance or impede the reception of the individual work (Grodal, Larsen and Laursen 2004:8).

Torben Grodal, Bente Larsen, and Iben Thorving Laursen highlight in *Visual Authorship: Creativity and Intentionality in Media* (Grodal et al. 2005) one of the challenges in an understanding of a film. It is related to the first element O'Shaughnessy points out, namely the production and processes behind the making of a film. I am a filmmaker without an oeuvre, but during the first screening of the first edit of my short film I realized that I was enhancing

the reception of the short film for my selected audience; friends, family, and mentors from Mediefabrikken. This first edit created immediate responses of confusion from this audience. During discussions after the screenings, the responses were quickly adjusted as I could provide answers to all questions that arose. This feedback made me realize that I was part of the context the short film was screened in, and through that context I was able to contribute in forming the meaning of the text with the audience. As such, I was enhancing the reception.

This led to the decision of editing a second version of the short film to give the narrative a tighter structure. Throughout the test screening (with primarily the same audience) of the second edit of the short film, I again markedly noticed how the understanding of the film changed when I gave information about the film to the audience, as opposed to when I did not. The information I provided, gave them answers to any questions that they had. As such, the responses from those who have seen the short film indicated that there were some challenges in the understanding of the characters. Based on this, I could have used data from this specific audience to conduct an empirical analysis. However, the audience that as of now have seen the short film have been a small one, but more importantly, an audience who has either been directly or indirectly involved in the production, or have been close friends of mine who have also had insight into the production and my intentions. Consequently, this is not an unbiased audience. There has been no official screening with an audience who is detached or impartial to the production and my intentions. The questions by those who have seen the film, however, have led me to find out more about the short film as text.

Having established the motivation behind the analysis, another challenge appears. My challenge revolves around the statement “To read, one must be innocent, must catch the signs the author gives” (Boris Tomashevsky 1925, cited in M. Smith 1995:189). It is not about whether someone can be an innocent reader, but the fact that I am the author giving the signs. Not surprisingly, I have found that my response to the short film is impeded by the context of all the work surrounding the short film; after all, I have built my own narrative around the production of the short film, my experienced narrative being from idea to finished film. My experience as the filmmaker of the short film, my narrative as “a matter of human interaction in meaning” (Cobley 2001:24), makes it very challenging to see the film as an individual text subjected to analysis. This is no surprise, because, as David Bordwell in *Narration in the Fiction Film* (1985) points out, people perform operations on a story while receiving it. I have

also performed operations on the story, not just by watching *I Walk Alone*, but also while making it.

Looking at *I Walk Alone* to explore how we construct characters when we watch a film is my main concern. By using the levels of engagement in the structure of sympathy to inform the analysis, I have been able to undertake the actual analysis. Admittedly, at certain points it has been difficult to separate my experience from the text. Therefore I have supplied directional and reflective notes in foot notes in some parts of the thesis. In addition, this challenge leads me to elaborate on my intentions as a filmmaker in the following section.

1.2 Filmmaker's Intentions

“Authors sometimes mean one thing but their text another” (Chatman 1990:78)

The quote above rings true to me when looking at the viewing experience of *I Walk Alone*. The times I have been able to influence the perception of the short film, I have also been able to communicate my intentions to the spectator. Therefore, I find it necessary to share what my intentions for the production of the short film were, while also explaining how the idea for *I Walk Alone* has been influenced by the program it was accepted within at Mediefabrikken².

In my interference in the perception of the short film, I have inadvertently included my authorial intentions in it. According to Bordwell (1985) the spectator puts the story together, and not the author. In *Aesthetics* (1981) cited in Seymour Chatman *Coming to Terms: The Rhetoric of Narrative in Fiction and Film* (1990) Monroe Beardsley rejects “the relevance of original authorial intention, arguing that an interpretation should derive only or at least principally from the text itself” (Chatman 1990:78). This holds specifically when considering interpretation and the intent of an author as she was imagining inside her head what she was

² Mediefabrikken is a publicly run office and creative space for young and aspiring filmmakers in the Akershus/Oslo area.

going to create, and only against the interpreter considering them (Chatman 1990). What Beardsley means is that the author should not be given authority on the meaning of a text. This frame of mind serves as motivation for why I decided to undertake the textual analysis of *I Walk Alone*. At the same time, I believe I have, more or less, been able to rid myself of the intentions by using Smith's (1995) levels of engagement as a tool for the analysis.

I have considered a short film to be one of thirty minutes duration or less (Cooper & Dancyger 1994, Elsey & Kelly 2002) and this particular short film has an approximate duration of ten minutes. The short film has been produced through Mediefabrikken in a mentor program called "Short film vs. Art film", a program seeking to explore the borderland between short film and art film (Appendix B). Five ideas for short films were selected, and my idea was one of them. The description is taken from Mediefabrikken's title of the program, and I will not consider whether the distinction "short film vs. art film" is accurate, nor will I use the distinction in this thesis. The understanding of this distinction has heavily informed my intentions for *I Walk Alone* in both narrative and aesthetic choices.

After talking to my mentor from Mediefabrikken, my understanding of the program has been that in the title of the program, short film refers to a classical narrative, such as that of the classical Hollywood cinema in *The Classical Hollywood Cinema: Film Styles and Mode of Production to 1960* (1985) by David Bordwell, Janet Staiger and Kristin Thompson. They describe the classical cinema as a system of norms, and the classical narrative is at its foundation. The characterization of the classical Hollywood style is "by its stylistic elements, and, most abstractly, by the relations it sets up among those systems" (Bordwell et al 1985:7). Most importantly, the classical narrative has a start, middle, and an end, with a cause and effect logic.

The understanding of art film in the title of the program is inspired by David Bordwell (2002) in *The Art Cinema as a Mode of Film Practice*, as an opposition to the classical narrative. In this article Bordwell (2002) puts forth that the spectator makes sense of the film by testing whether an event, action or attitude is plausible, if it is characteristic for a certain film genre, and if it advances the story. He further puts forth that the art film is explicitly in opposition to this cause-effect logic, around which the classical narrative mode is centred, and the art film

motivates its narrative rather around the principles of realism and authorial expressivity (Bordwell 2002). Drawing further on David Bordwell in *Narration in the Fiction Film*, the use of the term art film refers to an art film narrative where “the world’s laws may not be knowable, personal psychology may be indeterminate” (1985:206), and a film that deals “with ‘real’ subject matter, current psychological problems, such as contemporary ‘alienation’ and ‘lack of communication’” (1985:206). Bordwell (2002) suggests art film revolve around real locations and real problems, while also having psychologically complex characters. The latter is what I have had in mind when I have created the characters in writing, direction, and editing; characters that are psychologically complex with current psychological problems. According to Andrew Tudor cited In *Experience and Meaning in Genre Films* (2003) by Barry Keith Grant, genre is what we jointly believe it to be, and a set of expectations that may condition our responses to a film. By calling a film an art film, we may draw on expectations of what Bordwell talks of. As such, the practical part has been an exploration of expectations a spectator may bring with her to a film.

My intentions during the production of the short film has always been motivated by trying to blur these borders between the classical narrative and the art film, just like the mentor program at Mediefabrikken stated in the description. To be more specific, my intentions have been to create a short film that has a classical narrative structure (albeit not very tight), and a theme that incorporates art film (by touching on ‘lack of communication’ and ‘alienation’ from others) with psychologically complex characters. Uncovering whether this exploration has been successful through the analysis, is *not* the object of this thesis.

As stated above, the object of the analysis for this thesis is to find the potential of sympathetic engagement with the characters in my short film. The synopsis accepted for the program is found in Appendix C. It is the original text which was written in Norwegian.

1.3 Filmmaker’s Synopsis of *I Walk Alone*

The film is divided into six parts starting with the title of the film and a short intro or

prologue, while the next four parts have been named and divided as follows: *Chapter 1 - My Older Sister and I*, *Chapter 2 - The One and I*, *Chapter 3 - The Other One and I*, and *Chapter 4 - My Thoughts and I* and the epilogue with the title *Until The End*. It consists of 14 scenes and 82 shots with main title and chapter titles included. The total playing time is approximately 10 minutes.

The title of the film, “I Walk Alone” opens the film, followed by a box decorated with a heart. Photographs are pulled out of the box, and “Chapter 1 - My Older Sister and I” introduces a woman watching the photographs from the box. The photographs are of herself and her older sister from some time ago. She looks through some photographs where they both look happy, and she stops at one where she and her sister are in a room that looks like a living room. A memory is triggered by the photograph from the day that her older sister died in front of her. At the end of the chapter the woman looks at a picture of herself and young man holding each other by a waterfront. This triggers a new memory.

“Chapter 2 - The One and I” shows the young man and herself fishing by the waterfront. The young man was probably more than a friend. The memories show a time when she had a relationship with the young man who made her laugh, but eventually left her. Or did she leave him?

In “Chapter 3 – The other One and I” it appears that her present boyfriend is in the same room, and probably has been while she has been watching the photographs. As they go to bed without talking to each other, the relationship appears dysfunctional at best. At night her older sister comes back to her in her dreams at a green meadow, smiling at her. In the morning her boyfriend is gone, but her older sister is watching over her from the other side of the room. Next to the woman is a present wrapped in newspaper, and inside it there is a kite. Bringing the kite with her, the woman goes to meet her boyfriend at a large hill. He is already there flying his kite, and as she approaches him, while her older sister follows. The woman and the man look at each other awkwardly, but nothing happens. Instead the older sister approaches the woman, and as she touches her shoulder the next chapter is introduced.

In “Chapter 4 - My thoughts and I” the woman and her older sister are in a hallway that looks to be in a basement. The older sister shifts position in an illogical manner, while at the same time indicating that the woman should go towards a door at the end of the hallway. The woman goes into the room which at first is empty, but then the first young man appears. She looks at him while his face is silently watching her. She smiles to herself, and leaves the “basement”.

“Until the End” ends the film with the woman putting the lid on the box with photographs, and putting it away.

1.4 Questions

Through a textual analysis using Smith’s structure of sympathy I will look at the characters, to find whether they can potentially engage sympathetically.

For the filmmaker and/or the filmmaking team, everything is formed from the idea of the story and what springs out to become the story that you want to tell, mixed with the process of making the film, so much so that you believe that you are telling the story either way. Combined with the difficulties of setting aside the experience of making the film, it is hard to know whether I have been able to tell the story that I intended to tell. The characters are narrative strands within the narrative, and through the analysis it is possible to tell if the narrative data can say something about whether one or more of the characters can potentially engage. Accordingly, I have formed the question for this thesis:

What is the potential of sympathetic engagement with the characters of I Walk Alone?

Like M. Smith, I use the term engagement rather than the term identification, and spectator rather than the term reader.

1.5 Methodological Approach

My methodological approach has been to create the short film *I Walk Alone* in collaboration with a group of people, and then analyse this particular short film. The thesis starts with Chapter 2 explaining why I use the structure of sympathy to analyse the film. The structure of sympathy by M. Smith (1995) has been used as tool of analysis, supplementing engagement with narrative text by Bordwell (1985). The analysis is divided into three chapters. To enable useful consideration of the sympathetic engagement potentially invited to by the characters, it is necessary to look at the characters in the short film through each of the three levels of engagement in the structure of sympathy; recognition, alignment, and allegiance.

The first level in the structure of sympathy is recognition, defined as a spectator constructing characters through individuation and re-identification. A character becomes a continuous agent to the spectator through physical and psychological traits. The second level of engagement M. Smith (1995) calls alignment, defined as the process in which a spectator is placed in matching relation in terms of access to a character's actions, feelings and knowledge. The third level is called allegiance, defined as the cognitive and affective devotion to a character's values and moral point of view. One could say that recognition and alignment in the latter case is not about sympathy and that only allegiance can be viewed as sympathy in this model. However, one is necessary for the other, and since allegiance can only be obtained if recognition and alignment are achieved, all levels are necessary in order to achieve a potential for sympathy.

Chapter 3 answers the question "what is the potential of recognition?" by exploring the level of individuation on the part of each character, and subsequently their re-identification. . Chapter 4 answers the question "what is the potential of alignment?" by looking at which of the characters the narrative is spatio-temporally attached to and which of characters the narrative gives subjective access to. Based on this an alignment pattern is found. Chapter 5 answers the question "what is the potential of allegiance?" by looking at how the 'system of value' is constructed in *I Walk Alone*, and what type of moral structure it has. Then it looks at how the moral structures unfurl, to say something about the moral orientation of the short film *I Walk Alone*. The concluding chapter summarizes what the potential is for engagement with

each of the characters.

According to M. Smith (1995), the structure of sympathy is only one part of an extensive theory of identification which includes the structure of sympathy and empathy, briefly elaborated on in Theoretical Context in chapter 2 of this thesis. Even so, I understand it so that the three levels of the structure of sympathy can be used as an analytical tool to find what potential of sympathy the characters in *I Walk Alone* might have, and if an audience might be sympathetic or antipathetic towards one or more characters.

1.6 Related Works

In addition to M. Smith (1995) who uses the structure of sympathy as a tool for textual analysis throughout his book, I have found other Norwegian master theses that have done the same. These theses all use the structure of sympathy in some way.

One of these theses share two main aspects with my thesis; it is practical and it uses the structure of sympathy on the practical work which is a manuscript. Spring of 2010 Jon Anders Klausen at NTNU submitted the thesis *Constructed Emotions: A Study of How Feelings for Characters are Created*³. His practical aspect is the writing of a manuscript, and the theoretical part is an analysis of the characters he calls the killers and ‘final girls’ in two Norwegian horror (slasher) films which draws on the structure of sympathy.

In the last chapter he bridges theory with practice while illustrating with his manuscript *Skjærgården*. His thesis is similar to this thesis in the sense that they are both asking *if* the characters will engage spectators sympathetically. At the same time, he is also looking for what he can do to increase the potential as a script writer. Herein lays the difference as my practical work has been undertaken and cannot be changed at the time of writing this thesis. His intentions for the manuscript and its characters are also a large part of the analysis.

As Klausen’s manuscript is genre specific, there are specific conventions for him to consider.

³ My translation from Norwegian to English.

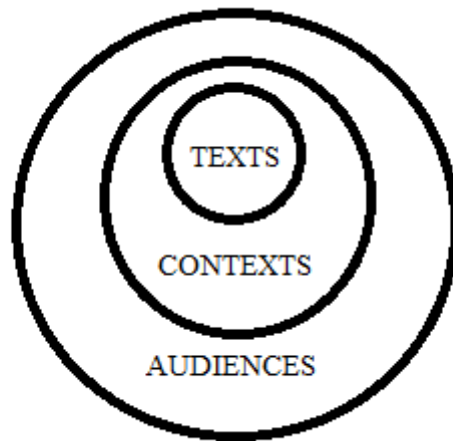
Because of this, it is clear that a specific audience is in mind. An audience that is fans of a genre knows the conventions well, as Klausen points out. The audience bring expectations with them as they choose to watch a film within a specific genre (Turner 1999). In that sense, Klausen also has abstractly identified a specific audience, whereas I know nothing about an audience as my practical part also explores the boundaries of art film and classical narratives.

1.7 Finding Its Audience

Cognitive film theory draws on mental processes, however, it does not account for the cultural background, the age or gender of a spectator (Stam 2000). According to Stam (2000) cognitive theory does not allow for much room for ideologies, the desires of the spectator, politics, and so forth. At the same time, it does not account for the background of an audience member, and instead looks at abstract schemata and what narrative data that may be available in order to say what that narrative data may and may not be perceived as (Stam 2000).

The role of the audience in determining meaning cannot be overestimated. (Turner 1999:57)

To me, the mystery of catching an audience is not only about whether narrative data is available for an audience to engage with its characters and story. It is also about finding that audience; or rather, yet again using the words of Turner (1999), the film finding its audience. Smith's (1995) structure of sympathy suggests in no way how that can be done, or does not take into account how different audiences may read the short film depending on their own cultural and contextual background. In order to establish what a text's meaning (or meanings) may be, three overlapping factors need to be taken into account: texts and the analysis of actual texts; contexts, the study of texts in their social context; and audiences, the study of how audiences actually use/make sense of texts (O'Shaughnessy 1999).



Relationship between text, contexts, and audiences (O'Shaughnessy 1999:52).

Using schema is also about looking for generalisations that can be relevant for several people, but what the meaning of the text is for each individual is not something that I can hypothesize about, or find through this textual analysis. The meaning derives not only from the audience itself, but also the context, of which the text is a component. The context includes time and space.

At this point, *I Walk Alone* has not had an official screening with an impartial audience, and therefore no context and no audience. Through the textual analysis I cannot find the audience, and so *I Walk Alone* is at this point a short film with an unknown audience (if an audience at all). What I can do is hypothesise about what potential of engagement the text has for a general audience, without considering the context or each audience member individually.

2. Identification and Engagement

As M. Smith (1995) puts forth, the folk model of identification is what usually is referred to when we talk about ‘identification with’ a character. Therefore, I find it necessary to take a quick look at other theories, which try to explain the same term, or a similar term. The reasoning behind using the structure of sympathy is also necessary to look into, while also highlighting what weaknesses this may have as an analytical tool.

2.1 Identification in Psychoanalysis

While the term identification may be what we use in our folk model, the term is also academically related to psychoanalytic film theory. According to Turner (1999) psychoanalysis has revealed two main categories of audience identification, however, they are not related to the type of identification that an audience may have with a film’s heroes and heroines.

The first category Turner (1999) talks of is on identification with the apparatus by Christian Metz. Metz suggests in *Psychoanalysis and Cinema* that for the audience there is “the ‘vanishing point’ that inscribes an empty emplacement for the spectator-subject, an all-powerful position which is that of God himself, [...]” (1982:49). The process that the spectator goes through is subconscious, while the spectator is more or less completely surrendered to what happens on the screen. The audience identifies with the camera and enters a dream state where the film is in total control of them and the movement of the camera becomes transcendental, the consciousness becomes a sensitive recording surface (Metz 1982). This view is based on the ‘subject-effects’ produced by the cinematic apparatus, suggests Robert Stam in *Film Theory: An Introduction* (2000).

The second category Turner (1999) talks of is about the spectator’s identification with all that is on the screen. The spectator can identify with all characters including the protagonist. This,

however, is more about the screen being a mirror of ourselves and our world. This type of identification is concerned with construction of identity, and what Jacques Lacan has termed the mirror stage, an aspect of childhood development. The mirror stage is when a young child recognizes herself in the mirror and realizes she has an identity separate from her mother. What we see on the screen is a representation. The image of oneself is fascinating and irresistible to the child and the narcissistic aspects of adult personalities. What pleasure films offer is almost primal as it alludes to our most basic drives (Turner 1999).

There is the narcissistic (seeing oneself reflected on the screen), the voyeuristic (enjoying the power of another's image on the screen), and the fetishistic (a way of exaggerating the power of material things or people in order to deal with one's fear of them). Turner 1999:134

These drives are all concerned with desire or displacement of desire, and Turner suggests they offer an explanation for identification between film and audiences. These explanations for identification are highly interesting. However, they look at how spectators construct identities through watching film; the construction of self. As such, psychoanalysis is concerned with answering bigger questions than I have set for this thesis.

2.2 Alternative Answers in Cognitive Film Theory

In *Post-Theory: Reconstructing Film Studies* (1996) David Bordwell and Noël Carroll calls psychoanalysis a Grand Theory, suggesting that it tries to answer questions that are too big. Cognitive theorists try instead to find “alternative answers to many of the questions addressed by or raised by psychoanalytic film theories, especially with respect to film reception, in terms of cognitive or rational processes rather than irrational and unconscious ones” (Bordwell and Carroll 1996:62).

Cognitive film theory acknowledges that the spectator constructs the story and the characters within it and the processes in doing so are cognitive and rational. The spectator is an active participant in the production of meaning.

As Stam (2000) puts it, cognitive film theorists would rather make the questions smaller and manageable by looking at spectatorial engagement with characters in film, and not the apparatus, an alienating role of cinema in general. Stam (2000) further elaborates on how many of the psychoanalytic questions were founded in Marxist issues of ideology concerned with ideological representation. According to G. Smith (2000), psychoanalysis views the emotional experience as “pleasure”, which he relates to a bigger principle than emotion, shifting it towards something more fundamental; processes of identity, identification, and ideology.

While identification as a term is linked to psychoanalysis, cognitive film theory looks at audience’s *engagement* with the text, or rather how narration organises the text and how an audience might put together that narrative data based on the narration (Smith 1991). The audience creates the story by piecing it together, based on schemata, a filing system with data from previous experience. We draw on the schemata when we as spectators create characters and put together narratives (Bordwell 1985). What unites cognitive film theorists regarding film reception is that

(1) the processes of film spectatorship are best understood as rationally motivated attempts to make visual or narrative sense out of the textual materials; and (2) that these processes of making sense are not dissimilar to those we deploy in our everyday life experience (Stam 2000:237).

To sum it up, point one is how a spectator rationally pieces together narrative information to make sense of a story, or in other words engages with the text. Point two suggests that this process is similar to what we do in our everyday experience of the world and people we encounter.

2.3 Schemata and Imaginative Activity

A given schema will provide an outline of events or features, with ‘slots’ for the major agents, events, props, or possible outcomes. On the basis of such schemata, we decide how to act, and we form expectations concerning the results of our actions and those of others (Smith 1995:47).

Schema is one of the central concepts within cognitive theory, and it is also often associated

with the mental activity we call imagination. If the processes of piecing together narrative information are similar to the processes that we go through in our everyday experience, then responding to characters must be a kind of imaginative activity. As M. Smith (1995) puts it, the spectator must perceive the character as a human-like agent, and based on schemata we are able to identify agents and events swiftly from a few outstanding details. Due to this we do not have to start from the ground every time we come across a real or fictional agent. The central notion of the schema concept is that “in comprehending social events and signs, we are constantly activating and situating them within schemata” (Smith, M. 1995:48). When a character is perceived as a human like agent and we respond to it even if it is a fictional character, an imaginative activity takes place. This mental activity can be central and/or acentral.

While central imagining is often expressed in the form ‘I imagine...’, acentral imagining is expressed in the form ‘I imagine that...’ (Smith 1995:76)

M. Smith (1995) uses this distinction for imaginative activity, and links it to emotional responses; central imagining to empathy, and acentral imagining to sympathy. Simplifying it with G. Smith (2007) the difference is feeling *for* a character and feeling *with* a character, the first one accounting for sympathy, and the latter empathy.

2.4 Constructing Characters

In order for a spectator to have an emotional response to a character, she has to be able to construct the character and piece together a narrative; engage with the text. Both M. Smith (1995) and Bordwell (1985) are concerned with audience engagement with text. M. Smith (1995) focuses on the engagement with characters as narrative threads and the emotional response they may invite to, while Bordwell (1985) focuses on engagement with the narrative and the rational processes behind the construction of the story. We can study narrative as a process about selecting, arranging, and ordering story material in order to achieve specifically timed effects on a perceiver (Bordwell 1985).

Among that narrative data, characters function as channels for narrative information (Smith

1999a). As Smith's (1995) focus on engagement is with character, his structure of sympathy relies on drawing on a person schema for the spectator. We build hypotheses about the characters and adjust as information come along, to either affirm our hypotheses, or in some cases, adjust our hypotheses if the narrative data is compelling enough (Bordwell 1985).

In a formalist perspective, when we create imaginary constructions, it is the *fabula* we are creating. The *fabula* is often referred to as the story, which is the chain of events in a chronological order. The *syuzhet* (sujet) is the arrangement of the *fabula* in the film, and this is often referred to as the plot (Bordwell 1985). Richard Walsh explains the distinction between *fabula* and *sujet* in *The Rhetoric of Fictionality* as "what happens in a narrative and how it is told" (2007:52).

Understanding characters as persons assumes that we know what a person is. When we see a character on film we draw on our experience based on particular conceptions of personhood within cultures, sub-cultures, across cultures and so forth. In addition to general conceptions of human agency, conceptions of social roles specific to cultures are also relevant when we perceive characters as human agents. In order to be a human agent that fulfils a social role, M. Smith (1995) proposes that the agent must have the following features and capacities:

1. a discrete human body, individuated and continuous through time and space;
2. perceptual activity, including self-awareness;
3. intentional states, such as beliefs and desires;
4. emotions;
5. the ability to use and understand a natural language;
6. the capacity for self-impelled actions and self-interpretation;
7. the potential for traits, or persisting attributes.

Smith, 1995:21

Smith puts forth that a person schema "must underlie any response to a narrative agent as a person-like, human figure" (1995:110). This means that in the response to a character, a receiver will build these features and capacities around a character, to make it a person-like, human figure, in order to understand the narrative. Bordwell (1985) elaborates further with the term prototype schemata, and in larger structures he calls them template schemata. Prototype schemata involve identifying individual members of a class according to a posited norm, while for the purpose of narratives it is more useful to operate in larger structures, template schemata (Bordwell 1985). They are much like filing systems, and can add

information when it is absent and test for suitable classification of data (Bordwell 1985).

While Bordwell's (1985) is about rational response, Smith's (1995) view is about narrative data eliciting emotional response, and sympathetic response specifically. I believe that the two responses are intricately connected, and therefore I find it necessary to supplement M. Smith's (1995) structure of sympathy with Bordwell (1985) views on narrative.

In the analysis of the short film *I Walk Alone*, I therefore look to see whether there is narrational data on the characters that can appeal to schemata of some sort, while not looking at the ideologies or politics of the film. Much like Stam suggests as to why we go to films;

Is it to make inferences and test hypotheses? While that is admittedly part of the process, we also go to films for other reasons: to confirm (or question) our prejudices, to identify with characters, to feel intense emotions and "subject-effects", to imagine another life, to enjoy kinaesthetic pleasure, to taste glamor, eroticism, charisma, passion (Stam 2000:241).

'To identify with characters' is within spectatorial engagement with characters, and the contribution of cognitivism in accounting for emotional responses to film (Stam 2000). This is where the structure of sympathy finds its way in.

2.5 The Structure of Sympathy

When we comprehend, interpret, and engage with fictional narratives, we form conclusions, formulate hypotheses and categorize representations while using cognitive skills. This process goes beyond the narrative text itself. Furthermore, fictional narratives enrich our 'quasi experiences' as we imagine situations and try to understand them (Smith, M. 1999).

As my research question is concerned with emotional activity, or rather the invitation to emotional activity, M. Smith (1995) is the relevant theorist in that he attempts to explain how we find ourselves feeling *for* characters. When we feel for a character, we are responding emotionally to the character's situation (Smith, G. 2003:90). In order to do that, M. Smith (1995) proposes that the character must engage at all three levels of engagement, of which the structure of sympathy consists. Every level describes to a certain extent a narrative system

that revolves around characters, to underline the interactive activities of the spectator who works with these narrative systems (Smith, M. 1999). For a spectator to feel sympathy towards a character the narrative data must be sufficient enough to provide the potential of engagement at all three levels in the structure of sympathy.

The first level of engagement M. Smith (1995) calls recognition and it describes a spectator's construction of the character. Within the level of recognition a character must be individuated which most importantly happens through physical attributes. A character must be identified and then re-identified when he or she reappears on the screen. Psychological attributes are also important; however, if a character is played by the same actor throughout the film, the physical attributes will always be more important than the psychological attributes at this stage. If a character is played by a star, the level of recognition is enhanced as a star actor always brings outside context to a character by merely playing the character. In cases where a character is played by more than one actor, for example in various stages in a character's life span, techniques such as titles, narrative information from other characters, and editing techniques may provide the narrational data which makes the character individuated. Psychological attributes that are persisting may become traits of the character further into the narrative. If a character is not individuated the character may not have the potential to engage at the levels of alignment and allegiance. The spectator may piece the narrative together differently, or get the notion of gaps in the narrative.

The second level of engagement M. Smith (1995) calls alignment. At this level the narrative information about the character is central. Keywords are spatio-temporal attachment and subjective access. Spatio-temporal attachment looks at how much of the narrative a character is in. This can range from a spatio-temporal attachment that is exclusive to a main character, thereby only giving access to the other characters while the one character is present, to a multiple spatio-temporal attachment, where access is given to more than one character. The narrative can follow characters other than the main character. Within spatio-temporal attachment global and local attachment is relevant. Local attachment can be understood as the framing and positioning of the character within a single shot, whereas the global attachment is concerned with the attachment to a character during the course of a scene. Subjective access is concerned with how much the narrative gives access to a character's thoughts and feelings. This access can be provided through dialogue and action as well as extradiegetic music; music

that is specifically providing narrative data about what kind of a state a character may be in.

The third level of engagement M. Smith (1995) calls allegiance. This level is concerned with the spectator's moral and ideological evaluation of the character. According to M. Smith (1995), this level is what most resembles what we call identification in the folk model, where we talk about identifying with a character based on a number of factors such as attitudes related to class, nationality, ethnicity, and language. The spectator's allegiance to a character is based on whether the access to the character's frame of mind is perceived as reliable, an understanding of the context, in which the character acts, and a moral judgement of the character based on this knowledge (Smith, M. 1999).

According to M. Smith (1995), if there is narrative data described in the different levels of engagement, the potential of sympathetic engagement with, or feeling for, characters in a film is exceedingly probable.

3. What is the potential of recognition?

We usually encounter persons first ‘through’ their bodies and are assured of re-identification when we are familiar with the body of the person. (Smith 1995:114)

Drawing on our schemata we as an audience piece together narrative data that is made available to us through what M. Smith (1995) terms bodily and psychological traits in a character in a film narrative, so that we constantly try to match them to something that we already know, or have experienced (Smith, M. 1995, Bordwell 1985). Smith suggests in particular that “embodiment is a central component of the person schema, and this is directly related to recognition” (1995:113). What happens during the first level of engagement in the structure of sympathy is that in the process of recognition a spectator constructs the characters (Smith, M. 1995). The construction is based on a set of textual elements, and in film this is typically formed based on image of a body, a human agent that is individuated and continuous - or re-identified as Smith uses more often - hence embodiment being a central component of the person schema (Smith, M. 1995). If the characters are not recognized they will not engage at the level of alignment, and consequently, they do not engage at the level of allegiance either. This level has been taken for granted, according to M. Smith (1999), and thus not explored as much as the other levels. As the filmmaker of the subject of analysis, this level should be very much in the forefront as a film is being made. The analysis shows how easily a character can ‘fall’ out of the narrative, and consequently, change the narrative⁴.

Recognition can be said to have happened when a character has been individuated and then re-identified. To keep it simple, the spectator must understand one agent as character A (she is individuated), and the next time the same agent appears, the spectator knows that it is character A (she is re-identified), and the character is continuous for the spectator. The spectator’s construction of the characters in film is usually based on image of a body, as an individuated and continuous human agent. When a character is continuous, he/she is re-identified after having been individuated (Smith, M. 1995). For the most part the term re-identified will be used rather than the term continuous, following the convention of M. Smith (1995). During the individuation process characters are assigned physical (body, face, and

⁴ This is based on conversations with people who have seen the film. If they get the answers to the questions they may have, they immediately have a deeper perception of the narrative.

voice) and psychological attributes, and when they are re-identified, the persisting attributes become traits that are either central or peripheral (Smith, M. 1995).

The most elemental form of identification is the recognition one can get when a character in a film is played by a well-known actor. This type of recognition is often related to characters that the actor has played in previous films, and sometimes even their behaviour and familial relations in the public (Smith, M. 1995). In *I Walk Alone*, however, there are four characters and none of the five actors are known, so for an audience *I Walk Alone* does not benefit from this type of recognition. For me, on the other hand, the actors are very well known, and that is why this chapter of the analysis also is the longest and the most thorough part of the analysis. This is in an effort to separate my intentions from the text, as the filmmaker, from the short film to view it as an object separate from myself and my experienced narrative of the production. Additionally, and more importantly, the thorough analysis will also take the reader through the entire short film, which chapter 4 and 5 naturally build on, as the levels of engagement also build on each other.

In Appendix A there is a complete shot list of the entire short film. This will be referred to by the number of the shot as the analysis touches on the different aspects of recognition.

3.1 Are They Continuous: Individuating and Re-identifying the Characters in *I Walk Alone*

Narrative openings have a special function when we experience narratives, and this is because the information given at the start of the text forms the basis for how we read the rest of the text; "we base our viewing strategies and expectations" (Smith 1995:118) on this. This is called the primacy effect (Smith, M. 1995). Therefore, in view of the primacy effect, the recognition analysis of the short film *I Walk Alone* will be made in a chronological order, and deal with the four characters to see if they are individuated and re-identified by inspecting their traits as they appear in the narrative, and how the protagonist relates to different characters. If the characters are continuous, it should indicate an increased potential of recognition.

Character traits can be psychological as well as physical (Smith, M. 1995). In order to individuate an agent we have to be able to place the agent within some class. Body and face must be legible in the sense that we can discern something about the age, sex, or race of the figure (Smith, M. 1995). According to Smith, the schemata that the individuation triggers, starts “a process of sorting between persisting and occurrent, and between central and peripheral, attributes is required. On the basis of both textual and mimetic schema that the individuation of the character has triggered, we will hypothesize as to which of the occurrent attributes of the character are likely to be enduring” (1995:120). However, as we shall see in the analysis, the physical traits become more important for some of the characters as they are not recognized. If a character is not recognized through his/her bodily features, a new character may be constructed by the spectator as opposed to a returning character that the spectator re-identifies.

3.1.1 The Prologue, and Chapter 1 - My Older Sister and I

Bordwell (1985) elaborates on the term primacy effect, stating that it is borrowed from psychology, to describe how opening information founds a frame of reference to which following information has a lower ranking for as long as possible. This means that a perceiver forms a hypothesis about a character, and if the character is perceived as evil in that hypothesis, the character will still be perceived as such in a situation where the character acts in a kind manner, unless very strong evidence is brought forward (Bordwell 1985). Therefore the recognition potential of *I Walk Alone* must be looked at in view of the primacy effect, starting with the first three shots including the title of the film, which I have called the prologue.

The short film starts with [1] the title of the film *I Walk Alone* superimposed onto a black screen. It is explicit, and describes the protagonist (Bordwell 1985:167) although in a somewhat abstract way. The title fades away and next is shot [2] of a box decorated with various motifs and a heart at the centre is being pulled out from underneath something by seemingly female hands. In shot [3] hands are taking a stack of photographs out of the box. The angle and framing of shot [3] could be a point of view shot as in “the optical or auditory vantage point of a character” (Bordwell 1985:60) or an ‘optically subjective shot’ (Bordwell 1985). The last in the prologue is shot [4] where the first human agent is introduced, a female

character.

The shot is a big close up (a shot between a close up and an extreme close up) of the female character, framed so that forehead, mouth, and chin are outside the frame. She moves slightly within the frame of the shot, revealing a pouty mouth briefly. She has pale skin colour and looks to be in her mid-twenties. She has dark blond hair. Her eyes are not distinctly visible so it is difficult to determine what colour they are. The light gives her rings under her eyes, which could make her look sad. This may appeal to assign her the attribute of gloomy, and she hardly makes any sounds, which can support the attribute. She can be perceived as introverted.

In *The Cambridge Introduction to Narrative*, H. Porter Abbot defines the protagonist as the hero, and *agon* in protagonist means conflict in ancient Greek (2008). Bordwell elaborates that “the most ‘specified’” character is usually the protagonist, who becomes the principal causal agent, the target of any narrational restriction, and the chief object of audience identification” (1985:157). As Bordwell also puts it, in *The Way Hollywood tells it*, “the single hero or heroine is our default case” (2006:95). Without having seen any other characters yet, nor having received significant narrational data as to whether the narrative is structured like a classical Hollywood film or as an art film, assumptions can be made based on what has been presented so far. As the shot is so tight, it increases the potential of hypothesizing that she is to become a significant character (M. Smith 1995), and perhaps she is the protagonist. Additionally, “diegesis of the narrative has to be constructed just as the characters do” (M. Smith 1995:119), and during this prologue, little visible information is provided of the world that the character is in.

In classical narration the characters often take the narrational task of informing the audience of important data through dialogue (Bordwell 1985:167). As previously mentioned, there is no verbal dialogue between the characters in *I Walk Alone*, therefore no additional narrative data is given verbally by the character; they only give narrative data through body language. However, there is *language*, and it does play a central part in increasing the potential of individuating the characters by providing important data in the narration. As M. Smith (1995) suggests, language in film can be in the form of titles, dialogue, and voice-over. Dialogue is diegetic, whereas titles most often are non-diegetic, and voice-over can be both, depending on

whether there is someone in the story 'doing the telling' (Smith, M. 1995). It is hard to determine whether a spectator will perceive the titles as non-diegetic, but all the chapter titles and the title of the short film, excluding the last one, have "I" in them, suggesting that "I" is telling the story. Thus, the title may be perceived as diegetic. In relation to the primacy effect, perceiving the titles as messages from "I" may increase the potential of individuation for the first character while also influence the reading strategies of the film.

Shot [5] is the chapter title *Chapter 1* superimposed on black screen followed by a new title; *My Older Sister and I*. The title also has "I" in it, and "My Older Sister", explicitly giving the relation between the two characters. Again, the text is explicit and provides important narrational data, which also supports the hypo on the significance of the first character. With "My Older Sister" being introduced early in the film, a hypo of her significance in the film may be made; the character is significant, however, secondary to the first character due to the order of introduction.

In shot [6] a pair of hands is holding a photograph with two young girls. In relation to the preceding title, the two girls can be individuated as "I" and "My Older Sister", the taller girl as the older sister, while the younger girl is "I". However, "I" must also be re-identified as the first character in shot [4] and as "I", the protagonist. The framing suggests significance to the relationship of the two characters. The younger "I" is looking up at the older girl. The older one is holding an arm over the younger girl's shoulder while looking into the camera. "Younger I" is holding her backpack in her arm, while "My Older Sister" is wearing hers on her back. The hypo of the relationship may be that "Younger I" is looking up to her older sister, and "My Older Sister" is protective of her. This is the first time that information is provided about the world of the characters. The first photographs indicate a school yard. The next photographs indicate the inside of a school.

A flashback...?

"[...] most flashback sequences are motivated to some degree as representing character memory" Bordwell 1985:78

M. Smith (1995) points out particular challenges in film that are related to the recognition

process. One of them is when one character is played by more than one actor, for instance, when a film follows a character over time from childhood to adulthood. Re-identification establishes the continuity, not the unity, of the character, meaning that a character must be re-identified not based on the appearance of the human agent in cases where more than one human agent plays a character, but through other means. If not, the human agent will not be recognized as the same character (Smith, M. 1995). They must in that case have similar bodily and/or psychological traits. In *I Walk Alone*, the two human agents have similar hair colour. In shot [6] the photographs are flipped through and the last picture shows the two girls in what looks like a living room. The youngest girl is wearing a bright colour sweater, perhaps pink, while the older girl is wearing a black t-shirt and black jeans. The shot fades to white and then to a shot of the two girls in the photographed room in shot [7].

In *Flashbacks in Film*, Maureen Turim proposes that the “flashback is simply an image or a filmic segment that is understood as representing temporal occurrences anterior to those in the images that preceded it. The flashback concerns a representation of the past that intervenes within the present flow of film narrative” (1989:1-2).

As previously mentioned, when a character is followed through adolescence to adulthood a character is often played by two or more agents, so the challenge is to maximize on the recognition potential, to understand that the different actors are indeed playing the same character, only at different stages in life (Smith, M. 1995). This can be bodily as well as psychological traits. However, the potential of recognizing the character “I” as young in this sequence is increased by the editing technique which suggests that this is a flashback. According to Turim’s (1989) definition, the actions in the flashback are past occurrences relevant to the character in the image that preceded the flashback, and in this case, relevant to character “I”, or to be specific “Younger I” who is in fact depicted. Seeing the photograph in the hands of the character who can be assumed to be “I”, fading to white, fading to the filmic event of the two girls in the same setup, also increases the potential of understanding this as a flashback, knowing that a photograph is (most often) considered representing something that *has been*.

In addition, the main title of the film and the chapter title in shot [5] provide titular information about the characters, which is an important function in establishing the

relationships between the characters (Smith, M. 1995). As for the psychological traits of “Younger I”, she seems playful, which “I” does not. However, in shot [9], the flashback, a fork is waved in front of the face of “Younger I”, the fork shakes, and the sound of something falling on the ground is heard. In shot [10] “My Older Sister” is lying on the floor, with her eyes open. She may be perceived as dead, and the hypo about the character’s significance may be adjusted. Shot [11], which is the last shot of the flashback indicated by the white cross fade to shot [12], shows the reaction of “Younger I”. At first she is smiling, but then she is looking incredulously at the body on the floor. The incident puts the character in some kind of traumatic state, which can be interpreted as a gloomy attribute, similar to that of shot [4]. The narrative data available is making it possible to hypothesize about traits. This is an ongoing process as the film is being watched. According to M. Smith (1995), what a spectator does further is to sort the attributes into ones that are persisting and ones that are occurrent, and this is fundamental to the act of re-identifying the characters, and making the characters continuous (and thereby constructed) (Smith, M. 1995). We know which attributes are continuing on the basis of what we have seen before when the character is re-identified. So re-identification is about the process of when an attribute turns into a trait. What happens next is that the information available to us appeals to our schemata of person-types, drawn from our store of cultural notion, which help us create fuller characters than the text, as an object, is able to do.

The gloomy attribute of “I” from scene 1 (prologue) and scene 2 and 4, may be perceived as a persisting attribute when “Younger I” also exhibits a similar attribute towards the end of scene 3, while the playful attribute of “Younger I” is occurrent. The protagonist, has been individuated, but also re-identified as the character “I” played by a younger female agent than the one in shot [4]. The psychological attributes that we may hypothesize to assign to “I”, the sadness, is confirmed in shot [12] in the photograph of “Younger I” and in shot [13] of “I” viewing the photography. We may hypothesize that the casual effect of when the older sister of character “I” dies, explains and confirms our hypo on the character’s gloominess. Perhaps with the confirmation we may also say that the attribute is persistent, and it has become a central trait of character “I”. This may draw on our template schemata or prototype schemata as “depressed” type. Additionally, from the editing technique and the titular information from the titles, narrational information is available, which consequently, increases the recognition potential of the character “I”. The character is continuous based on persisting traits.

As for the individuation of “My Older Sister”, her first appearance is, as previously mentioned in shot [7] in three different photographs, where in all three she is holding “I” either by hand or around her back, where she is individuated. As with “I”, the titular information in the chapter title introducing chapter 1, and with the individuation of “I”, the other character is assumed to be “My Older Sister”. Knowing that she is the sister, while also looking at the behaviour, the attributes of “My Older Sister” appeals to the schemata of ‘older caring sister’. She appears for the second time in shot [9], in the flashback. Specific traits are revealed through the flashback, for example is “young I” playful and giddy, perhaps extroverted, while “My Older Sister” is watchful and considerate trying to make “young I” eat her food. Her attributes are persisting, she has the same bodily attributes, but also similar psychological attributes and they can now be seen as traits which makes her re-identified. If “My Older Sister” had been trying to force feed “younger I”, our hypothesis of the character’s psychological attributes would probably be revised. However, the two characters have been individuated on the basis of bodily and facial features, and behaviour, and named through the chapter titles. Dialogue and vocal features are not present to individuate the two characters.

These first 14 shots are only the first two minutes of the short film. What happens further for a perceiver is that these character models are then tested against further information received about the characters in the narrative (Smith, M. 1995).

3.1.2 Chapter 2 - The One and I

Chapter 2 in *I Walk Alone* consists of earlier fabula events (Bordwell 1985:77). During an experience of a narrative, new information in the narrative may encourage a spectator to revise, or even reject, the initial schemata, to which the narrational data has appealed, to accommodate the new data (Smith, M. 1995). This, however, requires convincing narrational data, and most likely the narrational data will support the hypotheses made about the character (Bordwell 1985).

From the prologue and through chapter one, we are introduced to “I” through big close ups which give information about facial traits letting a perceiver get familiar with her face, while the framing of the shots also indicate that the character is of significance for the narrative. The

first chapter ends in shot [14] with “I” holding a photograph of a young woman and a young man. It can be assumed that Chapter 2 also is another flashback, having seen how the last photograph in shot [6] ‘triggered’ the flashback that starts in shot [7]. Our reading strategies are reiterated when, once again, the setup from the photograph, are set in motion in shot [16]. Again, a photograph is normally considered as of something that *has been*, a strong indicator that shot [16] is a flashback.

In shot [15] the title *Chapter 2* followed by *The One and I*, once again giving the perceiver titular information. Shot [16] is with the same setup as from the photograph. It is the same woman and same man, and from the titular information the hypo of the woman being character “I” can be made, based on reading strategies from the primacy effect; all parts are in chapters and about “I”. Additionally, the significance of the character is reiterated. Character “I” is the character with most significance in the short film. The titular information in the name *The One* may appeal to the cultural schema ‘romantic partner’.

Like mentioned above, the introduction of the “I” character, as an adult thus far, has been in big close ups. If we look at bodily traits, only, it is somewhat unclear that in shot [16] the same character appears, and the potential for re-identifying the character through bodily traits is uncertain. However, during shot [16] she moves up to the camera, so that she is framed similar to the way she has been framed up until now. This may function as a reaffirmation of who this character is, and the potential for re-identifying her through bodily traits increases. “I” has a medium-sized frame, and this is discernible for the first time in chapter two, shot [16], where the first (nearly full) body shot is found. We also get to see what clothes she is wearing, and in this chapter, she is wearing a pink sweater with a black top and light grey jeans.

In shot [16] the new character is introduced through bodily presence, the man from the photograph, and based on the chapter title he is individuated as “The One”. He is wearing black pants, black sweater and a brownish hat, and looks to have Caucasian origin. With it being a master shot, his face is not discernible enough, while he also has long shades covering his face. Her face is lit by the sun only casting shadows underneath her eyes. “The One” is

holding his arm around her, while she is leaning onto his chest on his left side. The playful attribute of “I” through “Younger I” is back. We know little about “The One”, other than him being playful and caring, much like “My Older Sister” himself, and that “I” is embracing him, so to speak. This emphasizes his ‘caring’ attribute. Shot [16] fades to white, and shot [17] fades from white.

In shot [17] “I” is standing on a meadow in a pink sweater holding a daffodil, the same sweater as in shot [16]. She makes a twitching movement with her mouth, which might appeal to our schemata template ‘nervous’. Shot [18], which seems like a reverse shot, reveals the young man from shot [16], “The One”, standing a few meters away looking at her after a few seconds. He is wearing the same clothing as in shot [16], making his bodily attributes easier to recognize. In shot 18 she starts blowing on the daffodil while looking up at him. Her look can appeal to our schemata of ‘flirtatious’, supporting the schemata ‘romantic’ about the relationship between the two. She starts walking towards him, while still blowing the daffodil. The reaction shot of him, in shot [19], shows a close up of him looking at her, and after a pause he starts smiling. The hypo of him being Caucasian is affirmed through his facial traits. At the same time, his reaction is appealing to a psychological trait, perhaps him being insecure, or maybe hesitant.

In shot [22] she reaches him and they smile at each other, and start twirling. In shot [23] while the couple is spinning, “The One” is centred in the frame indicating that he has significance for the narrative, while shot [24] shows them spinning in a medium shot. Shot [25] are of their feet revealing a construction site behind them. A fade follows to shot [26] of the sky with the camera twirling. The camera movement indicates that it is a point of view shot; however, there is no indication as to whose point of view it is.

The relational role of “The One” is given through the title, and by the way “I” relates to him. His bodily features, at least facial features, are familiarised through the close ups of him. The most distinct psychological attribute is his playfulness, while at the same time shot [19] briefly touches on hesitation. “I” is also, for the second time (third if the photographs are accounted for) showing attributes that appeal to the schemata of ‘playfulness’, like earlier in

the narrative when she is a young girl. The playfulness is looking more like a persisting attribute. The question is whether the hypo on the character “I” is revised due to this, or if the incident in shots [9] to [11] with her sister overrules this information about her attributes.

A fade to white follows which in turn fades to shot [27], a medium close up of the character “I” and “The One” lying in bed with “I” closest to the camera. “I” is the character most easily re-identified as she is closest, while “The One” is most of the time behind “I”. Behind them on the window sill is a framed photograph of the character “I” as a young girl and “My Older Sister”, the photograph that “I” was watching in shot [6].

From shot [27] until half way through shot [30] the couple is playing around, flirting and tickling each other. In shot [30] the man picks up the photograph standing in the window sill, which makes them both stop playing their game. His face is not entirely visible until shot [32]. Adding the fact that he was wearing a hat in the previous scene, and is furthest away from the camera with “I” taking up most of the camera space in front of him, may make it difficult to re-identify him. However, through the reading strategies, this part is still the second chapter, and it increases the potential of re-identifying him as “The One”, and shot [32] shows his face smiling just as in the second half of shot [20]. “I” is closest to the camera, thus more easily recognized through her facial features. Thus far, her status as the protagonist has yet again been reiterated. The scene, in itself, also suggests that they are more than friends, again affirming a potential hypothesis of these two characters as a ‘couple’. Her playful attribute is once again apparent.

While “The One” is holding the photograph in shot [32], “I” goes from playful to quiet. In shot [33] which seems to be the “I” character’s a point of view shot, a closer look at the photograph reveals that it is the same photograph of “I” as young with “My Older Sister”, the photograph seen in shot [6]. In the next shot the “I” character’s eyes shift from “The One” to the photograph, and initially she grabs it holding it tight to her chest in shot [34]. The mood shifts entirely after this, and in some way it is a climax between the two. The actions indicate it, while the music shifts during shot [35] to a much more melancholic tune. The whole scene ends in shot [37] where only she is in the frame, holding her eyes shut with the photograph tight to her chest. However, in shot [36] “I” looks straight into the camera for a brief second,

which I will touch on in the chapter “What is the potential of alignment”. With the photograph taking centre stage, in a sense, it is a reminder of what happens in shot [9]. The situation in itself supports a potential hypothesis that the experience of the older sister dying was traumatic to “I”, in a way that is not yet fully transparent. Is it possible that the sad attribute previously ascribed to “I” is more persistent than the playful attribute?

Shot [38] shows “I” standing somewhere outside while the camera tracks backward. She is wearing the same as when she and “The One” were by the water, and when they were twirling on the meadow. In shot [39], “The One” is standing opposite to her, also wearing the same as before, with his hat back on. In the same shot he turns around, looking disappointed, and then he walks away. Although it looks like “I” is subtly smiling, the melancholic music makes it somewhat ambiguous. The scene ends in “The One” walking away with his head bent down. Overall in this scene, both characters are fairly recognizable: “I” is re-identified, while “The One” is individuated, while also re-identified through bodily features. There is, however, a small question whether he is re-identified in the bedroom scene. This is simply because he is not wearing the same outfit as in the two previous scenes. Seeing him without the hat, first and foremost, is what may cause the re-identification problem, because his hair has never been fully revealed earlier. Had he taken his hat off in the previous scene, or lost it while him and “I” were spinning it is possible it would have made him more re-identifiable during this scene.

At this point “I” seems like a fairly passive protagonist, responding and reacting to the two other characters; “My Older Sister” and “The One”. The only active thing she has done is snatch the photograph from “The One’s” hands in shot [34].

3.1.3 Chapter 3 - The other One and I

“I” has shown psychological attributes as both playful and sad, and all in reaction to other characters and what they do (purposefully or not). She has also been re-identified through her bodily traits, in close ups of her face, as well as full body shots which have made it easier when she has been wearing the same outfit. “The One” on the other hand, might be difficult to re-identify in the bedroom scene, yet his outfit being the same in the water scene along with

the two scenes in the meadow, makes it easier.

The opening of chapter three in shot [42] tells us that a new character will be introduced; “The other One”. In shot [43], “I” is showed with the same framing and light as in shot [4], which makes it look like we are seeing the same room and perhaps at same time. However, in shot [44] the new character is introduced. In a two shot, where the room that “I” is sitting in is revealed where she is sitting in front of a bed, a different man is now in her bed. His skin is darker than hers, and his hair is black and his eyes are dark brown. His appearance is very different from “The One”, while his actions appeal to that of a ‘quieter’ person schema. “The other One” is trying to get the attention of “I” by stroking her hair, not getting any attention whatsoever. His gestures, like eye flickering, biting his lips, and later, sitting with his head bent down and his hands stroking his hair backwards, indicates hesitance, but more so abandoning efforts to connect with “I”. “I”, on the other hand, is fully immersed in the stories of the photographs she is holding, and puts them close to her chest, much like with the framed photograph in shot [37]. She is staring into to the empty space in front of her.

In shot [48], “The other One” has sat down next to her on the bed, while she is sitting passively still on the floor. He is not in the frame, but having seen him in the previous shot sitting next to her, we know he is there. He tries yet again to get her attention by stroking her hair, and she tilts her head slightly in his direction, however, she never looks at him. Although a caring gesture, the framing makes the action almost intrusive as the framing is only of “I”. In the next shot she is lying next to him on the bed, closest to the camera, and the room is darker than before, which makes it look like night time. Like the scene with “The One”, “The other One” is almost hidden behind her. She has her back against him, still not giving him any attention, and he looks at her and sighs as the shot fades to white.

This time, it is apparent that the woman is “I” through bodily features.. However, her playful attribute is replaced with sadness again, and it is becoming more of a persisting attribute, so the potential of hypothesising whether this is a persistent trait increases, while the playfulness is more of an occurrent trait. “The other One” is darker in skin tone and as previously mentioned, his eyes are brown and he has black hair. Had he been blond like “The One” his

bodily features would have been too similar to “The One” which might have made it confusing, and difficult to individuate the two by differing them from each other. As for his psychological attribute, he seems quieter, while at the same time, his attempts to get her attention seem feeble yet exhaustive to him.

Shot [50] fades in from white where “I” is spinning around while the shot is slightly out of focus. In shot [52] “I” is standing on a green field opposite to “My Older Sister”. She is wearing a black t-shirt and black trousers, just as in the scene by the dining table where she dies. Given the reading strategies thus far, this could be a flashback, however, with the previous shot being of the character “I” in bed in a dark room, our cultural schemata tell us that this character is going to bed, and in this case, I propose that existing film reading schemata succeeds the reading strategies of this film. Additionally, with the narrational data previously given, the older sister died when “I” was very young, making it rather inconceivable that this is a flashback, given how the diegetic universe has been presented so far. As mentioned above, the early narrational data supersedes, in most cases, the later narrational data through the primacy effect (Bordwell 1985, Smith 1995). Therefore, our cultural schemata may trigger the thought of this being a dream; that character “I” is dreaming during the night, and that her late sister appears to her in her dreams. The scene fades to white again, and in shot [54] the woman is back in her bed in a brightly lit room, indicating that it is morning, and she is now waking up after her dream. The dream is a subjective experience of character “I”, and what may be referred to as ‘subjective time’. In *Film Dramaturgy and Everyday Thought* (1991), by Lena Israel distinguishes between time and space in film, and divides them into several subcategories; six different types of space and six different types of time. The six subcategories of spaces Israel (1991) speaks of are the physical room (a room that drives the story forward), the symbolic room (a room coloured by a specific meaning), spatial time (borders between space and time are obliterated), psychological space (a space coloured by characters psychological state), the social space (social structures and contexts), and the ‘zero’ space (a space where the protagonist goes to distance herself from the environment). The six subcategories of time in Israel (1991) are linear time (chronological time), subjective time (the psychological inner time form), historical time (excerpts of historical events), cyclic time (time ‘stands’ still, the same happens year after year), spiral time (then and now are mashed up), and magic realism (no borders between dreams and reality).

In this case one of Israel's time subcategories may prove useful in understanding what happens on the meadow, while also supporting the presumption that this is a dream. The time called 'subjective time' is the one most appropriate, where time is seen through the perspective of "I" (Israel 1991). Bordwell (2006) speaks of something similar; subjective sequences in a narrative. Subjective sequences have a long history; all the way back to 1920s European Cinema, and now a mainstay of classical narrative cinema, according to Bordwell (2006). These sequences are usually technically marked with "soft focus, distorted décor, slow motion, and slurred sound" (Bordwell 2006:85) The technical mark in this dream sequence in *I Walk Alone* is the white fade. However, "I" going to bed in the previous sequence, and getting up from bed in the following, may be what forms the expectations in advance, and confirms them afterwards. These subjective sequences are also discussed further in chapter 4. *What is the Potential of Alignment?*, in relation to subjective access, which means that the film narrative gives access to characters thoughts and emotions.

At this point in the short film narrative, the diegetic universe may be revised by a spectator. In the short film's diegetic universe, a character that died earlier in the fabula, is back. It is starting to be reminiscent of magic realism; time acts how the narrator wants (Israel 1991). In shot [55] "My Older Sister" is standing in the bedroom where "I" is sleeping, looking straight at her. She is wearing the same as in the scene where she dies, and the same as in the dream of the meadow. The reaction shot of "I" in shot [56] shows "I" smiling to her. If "I" had been shocked or surprised, this scene would have been perceived differently; instead it can be understood as if she knows something that the audience do not. The question as to what "My Older Sister" is doing there remains unanswered throughout this scene. In shot [56] to [58] "I" finds a parcel next to her that she unwraps, and inside it is a kite. Her reaction to the parcel and what is inside it, is unclear, as shot [57] is out of focus in an over shoulder shot on "My Older Sister".

On green field a man is standing holding something while looking up into the sky. Then he looks straight into the camera, smiles and waves. In a reverse shot [60] "I" is walking towards the camera looking past and waving back while smiling nervously. When she catches up with him he gives her an awkward hug while holding her tightly, then the camera tracks left revealing "My Older Sister". Her clothes are what make her re-identifiable. The man,

however, is not close enough to the camera to be able to re-identify. He is also wearing a hat⁵, just like “The One” in chapter 2, which confuses further. With the framing, bodily traits are hard to re-identify. However, the psychological traits, the embrace and firmness he shows her, are similar to “The other One’s” previous attempts to get the attention of “I”. However, this is a more determined effort than previously. The response of “I” to the embrace, and how she treats the man, shows that perhaps she is more open than if this were “The other One” compared to how she responded to his advances when he first was introduced in the film in the beginning of chapter 3.

What happens next is that “I” and “The Other One” are standing there awkwardly, looking at each other passively, while his attention shifts from the kite (which we see that he is holding in shot [63]) to her. At this point, it is a closer framing which shows that it is “The other One” she is with. In shot [64] “I” looks from “The other One” to “My Older Sister” and back again, and the sister starts moving towards her putting her hand on her shoulder, and the screen goes black. At no point during this scene, is “The other One” doing anything to acknowledge the presence of the third character, “My Older Sister”, and the hypo on the diegetic universe is again subject for adjustment. Magic realism seems again like something to draw on, in accordance with Israel’s (1991) definition. This will be further explored under the chapter of alignment.

3.1.4 Chapter 4 - My thoughts and I, and the Epilogue

Going from green meadows, chapter 4 starts in a room that looks like a basement, and old one, as such. It is a long, dark and dreary corridor. “I” is on the floor and as she gets up, her sister is standing to the right of the door at the end of the corridor. As “I” turns away from the door “My Older Sister” is blocking her view, gently beckoning her to turn around. When she turns around again the sister is standing by the door. By now the diegetic universe is highly subjective, and has also been presented through the chapter title as “My Thoughts and I”. “The symbolic room (Israel 1991:49), a reticent room in itself, and gets its meanings from itself.” The sister moves around in the room, trying to get “I” to go through the door at the end

⁵ All practical experience tells me that he never should have worn a hat, but I was too concerned with making a statement about him as a man when picking his costume.

of the corridor.

In shot [73] “I” is standing outside the door looking into the room and in shot [74] the room is revealed and “I” walks in. The room is an empty basement room in bricks and dust. As “I” looks around in there, a man⁶ is suddenly standing behind the door that she came in through. It is hard to see who this man is, as his hair is fairly dark, and when he is first visible in a two shot (shot [79]), it is of his profile. “I” smiles to herself while looking at the man, and the next shot, shot [80], shows her standing in the corridor, looking at her sister standing to the right from the door, and then she starts walking towards the camera, seemingly more uplifted than before. Her face becomes half lit up from a light coming from the right side, and then the screen goes black. Yet another title fades in and out on the black screen, this time saying “Until The End”. The last shot, shot [82] of the short film is of the box that opens the short film, only this time the lid is being put back on the box, and gently pushed back under whatever furniture it was under before.

“My Older Sister” is re-identified through her bodily features, however, after the dream where she ‘returns’ it is hard to say anything about her psychological attributes. She is there, perhaps trying to say something to “I” which might be something an audience would try to make sense of through the narrational data (Bordwell 1985). Even so, she is a very neutral character through her actions. As for her being there, after having died, it is a whole different aspect, which will be explored in the next chapter. “I” is re-identified in this chapter as well, and although it could be a challenge as for the re-identification of her being played by a different agent, it seems the titular narrative information helps in explaining.

3.2 Summary of the potential of recognition

Both characters “I” and “My Older Sister” can potentially be perceived as continuous, meaning that the recognition potential is likely; the narrative data shows a potential to

⁶ This is the actor playing the character “The One”. In this shot, to make it easier to re-identify him, he should have been wearing the same as he was wearing in chapter 2, and most importantly the hat. A similar big close up as in shot [20] might also have helped re-identify him.

individuate them and re-identify them, thus making the characters possible to construct and as follows, continuous.

“I”, as in the present time within the diegetic universe, is recognized through bodily features, and because the flashbacks are from a time where her psychological traits were different to that of the present, the potential of re-identification as present “I” is firstly through bodily features. The potential for “I” being recognized when played by a younger actress is there as she is re-identified through titular information and editing techniques. The character “My Older Sister” is played by the same actress, which makes it more likely that a spectator may construct the character due to bodily traits. In every shot and sequence, in which “My Older Sister” appears, she is wearing the same clothes and looks alike. The psychological traits of “My Older Sister” are not clear, which will potentially make it difficult for a spectator to piece her together psychologically. These two characters have the biggest potential of being recognized. They are also the characters which have the most screen time, with “I” on top, finally confirming the hypothesis of her being the protagonist.

As for the remaining characters, “The One” and “The other One”, the potential of recognition is lower. This is because they are, as previously highlighted, difficult to re-identify, up to more than one time each during the course of the short film, and this is because they are wearing different clothes. The bodily individuation is of most importance in film, more important than being continuous through psychological traits, as Smith puts it “Bodily individuation massively underdetermines overall characterization” (1995:124). The unidentifiable man in the basement is also a bit of a puzzle, as it is hard to say who it is at all. However, he does resemble “The One” the most, but the question remains whether it is him or the introduction of a new character.⁷ This may have implications for how the narrative is pieced together by an audience.

⁷ As the filmmaker of this short film, I know that this is the person playing the character called “The One”. With the framing, lighting, and his costume, I also know that the unclear shot makes it hard to see which character he actually is.

4. What is the potential of alignment?

Alignment, as a level of engagement, refers to the entire range of possible articulations of spatio-temporal attachment and subjective access [...] Attachment is the function of narration which renders characters as agents, entities that act and behave; subjective access is the function that represents characters as entities that desire, believe, feel, think, and so forth. Smith 1995:143

Together spatio-temporal attachment and subjective access create patterns of alignment, or structures of alignment, which M. Smith (1995) uses interdependently. These patterns of alignment enables me to examine underlying schematic prototypes at this level of the structure of sympathy, and these patterns can also tell me something about which genre schemata the patterns appeal to.

During the previous chapter I found that the potential of recognition is highest for the characters “I” and “My Older Sister”, while the potential is not as high for “The One” and “The other One”. Smith states that “recognition is a prerequisite for alignment” (1995:144), therefore this chapter will look at the alignment potential for the characters “I” and “My Older Sister” because they have the highest recognition potential. At the same time I will also look at what implications this has for the male characters, as “Subjective access alone cannot account for the filtering effect: it must be combined with a complimentary limitation with respect to other characters” (Smith, M. 1995:144).

Alignment is similar to the narrative theory terms ‘narrative point of view’ and ‘focalization’, which refers to “the lens through which we see characters and events in the narrative” (Abbott 2008:73). However, Smith underlines that attachment and subjective access, which is what alignment entails, are important distinctions that interconnect to produce patterns of structure (1995). Structures of alignment entail two inter-locking character functions, associated with narrational depth. These character functions are spatio-temporal attachment (doing) and subjective access (thinking and feeling). M. Smith (1995) refers to attachment as how a narration may follow a certain character or characters in spatio-temporal path throughout a narrative. This can make an attachment exclusive in the case of one character being followed

through the narrative, and multiple if the narrative follows more than one character (Smith, M. 1995). Subjective access, on the other hand, M. Smith (1995) refers to as how a narration may give access to the subjectivities of characters, whether they are feelings, thoughts or desires and so forth (Smith, M. 1995). Having already gone through the short film in the previous chapter, in addition to the recognition potential I have found that “I” is in all the scenes, and that in this sense the narrative attaches itself to her.

Spatio-temporal attachment includes looking at the global level of attachment which is scene-by-scene, while the local level is on a shot-by-shot basis. Expository titles also tell us something about spatio-temporal attachment. Subjective access looks at the hierarchy of knowledge, extradiegetic music, performance style, narration, and structures of alignment which again tells us something about genre.

4.1 Spatio-temporal Attachment in *I Walk Alone*

A narration establishing a pattern of multiple attachment will typically represent the distinct lines of action successively, by cutting from one spatio-temporal location, represented visually and aurally with synchronous sound, to another, represented in the same fashion. Smith 1995:146

This short film represents a singular attachment, more so than a multiple attachment. In its purest form of exclusive attachment the exclusiveness “is produced by a narration which intercuts only two kinds of shot: shots of a character, and eyeline match shots representing the objects of that character’s attention” (Smith 1995:147). *I Walk Alone* articulates a larger pattern of attachment, on a scene-by-scene basis, that is close to the pure form, by most of the time showing the character and the objects of her attention, although it does stray from it at certain points at a shot-by-shot level in the narrative. Does it disperse the attachment on a shot-by-shot level?

What we have seen thus far, is that the narrative does not follow any other characters outside of their interactions with “I”. We have to have individuated the character to be able to filter our narrative experience through a particular character’s perspective (Smith, M. 1995). Our

"I" character has been individuated and we have been placed in alignment with her throughout the narrative. Every new character introduced is subject to the effect of mediation produced by the alignment (Smith, M. 1995) which means that when a new character is introduced, the way character "I" reacts to the new character may influence how the new character is perceived by an audience.

The short film, *I Walk Alone*, exclusively attaches us to its protagonist as we only follow her actions throughout the film. The remaining three characters are only experienced in close immediacy to her. In the short film we are experiencing the point of view of "I" at all times, however not in an optical subjective sense. Through her, there is a regulation of narrative information, much like 'focalization', which for Genette constitutes the mood of the narrative (Smith 1995:145). The titular narrative information also supports the point of view of "I" as a narrator of the short film. These can be viewed as expository intertitles (Smith, M. 1995), a technique that attaches an audience further to the protagonist.

The spatio-temporal attachment can be further divided into two levels of attachment in the film, which is the global level of attachment, meaning who we are attached to scene-by-scene, while a local level of attachment goes further into detail on a shot-by-shot perspective (Smith, M. 1995). The global level looks at the entire scene to see where the motivation for sympathetic engagement lies regarding characters, while the local level looks at where the motivation for sympathetic engagement lies in a shot.

We will be going through each chapter (although not as detailed as the chapter of recognition), looking at the global level and the local level of attachment, to see where the attachment lies, as well as looking at how exclusive the attachment is. The shot-by-shot level of attachment affects what M. Smith (1995) calls the 'texture' of the narration. Does the local level of attachment change the texture of the narrative at any given point?

The opening title, an expository title, attaches us to a character "I" who is yet not introduced through a human agent. The prologue starts by attaching us locally to the box⁸ with heart

⁸ The box could have been given a more significant part in the short film, had it been placed in the scene where the sister dies, perhaps as a birthday present, consequently given more narrational data to the story, and depth to the situation of the incident. It could have reappeared in the scene where we meet "The other One", and also

shapes on it, and this box is probably not perceived as “I”, as it is not a human agent, however, the hands that take the lid off could be the “I” character. When the photographs are taken out followed by a big close up of a woman, we assume that this is “I”. And so, with the title, the hands, and finally the face, a global level of attachment is established, while the first two shots of the box and the hands, favours the box as a local attachment, expectations of a human character, favours the global attachment.

In chapter 2, there are three scenes, and breaking these down also shows that the narrative attaches us to “I”. The first scene in the chapter, also a continuation of the scene of the prologue, is where “I” is flipping through the photographs. Interestingly enough, this scene consists of one shot only, thereby summing up both the local as well as the global attachment. The local level of attachment (paradoxically) favours the photographs that she is flipping through, as we only see her hands flipping through them. However, knowing that she is the only character (that we know of) in this scene, the global attachment is to “I”, since there are no other characters to potentially build an attachment with.

Triggered by a photograph, it is also her flashback that takes us to the next scene, where “My Older Sister” dies, or at least it is perceived as she dies. Throughout the scene the camera focuses on “I” and her reaction to how her sister treats her at first, and then her reaction as she falls to the floor. Opening with the same setup to that of the photograph showing both characters, and from there what follows is that the narrative immediately attaches us at a local level to young “I”. The photograph flipping in the short film is what is closest to the purest form of exclusive attachment. The character is portrayed and the following shot shows what the object of her attention is.

Although the narrative is exclusively attached to “I”, there is one scene in particular that, maybe at a global level, but mostly at a local level, seem to attach us closer to the other character in the scene, in other words motivates for a sympathetic engagement with another character than “I”. The character is “The One”⁹. This affects the texture of the narration. The

have been placed inside the basement room in *Chapter 4* where she sees the ‘mystery’ man. Then there would have been a global attachment as well as a local attachment in the beginning and the end.

⁹ The global attachment of this scene could have been in favour of the character “The One” if his character had, as a voice over, been telling about the situation. At the same time, had a voice over track of “I” been added, the global attachment would have strengthened in favour of “I”, and the experience perhaps more so an observation of her memory.

scene in which “I” walks up to “The One” at a meadow where they end up spinning around in circles, have two particular shots that attaches us to “The One”. The first is shot [20], a big close up of “The One”. At first he looks insecure, but then he smiles to her. This shot is also the tightest framed shot in this scene, which we have seen indicates significance (Bordwell 1985, Smith 1995). Later, in shot [23] (a big close up) follows him rather than her as they are spinning. The global attachment of this scene is still attached to “I”, as she is the first character introduced and most significant character in the short film. The scene opens with a shot of her where she is ‘flirting’ with someone, and the next shot is a long shot where he is standing in the distance so he is not re-identifiable. He is not revealed fully until shot [23] when the big close up is, and his face fills almost the entire frame of the shot. However, is it possible that this scene, separated from the rest of the narrative, would place more significance on “The One” rather than “I”? Perhaps, but overall the alignment has first and foremost been placed in relation to the “I” character from the start, and the primacy effect will most likely overrule the potential global attachment to “The One” in this scene. What does this say about the narrative? Does it show us what she wants us to see? Or is he given more significance than necessary?

In the next scene, where they lie in bed, the global level as well as the local level favours “I”, as she is always closest to the camera. Up until [36] where both are equal in the frame, the camera movement, as well as the movement of “The One”, ends up excluding him from the shot (somewhat brutally considering the actual movements of the actors), a shot that opened with both characters in. Knowing that “I” is easier to re-identify in this scene, the global attachment is more likely to her, rather than him, as recognition is a prerequisite to attain the level of alignment. In this same shot, “I” even looks straight into the camera, with a look that possibly asks for understanding, as if though she is the narrator¹⁰.

The next scene¹¹ (still in chapter 2), where they are back on the meadow, the local attachment is towards “I”, while in the next shot it shifts to “The One”. However, the global attachment may be in favour of “The One” as the scene ends in a shot from over the shoulder of character “I”([41]) who is watching “The One” walk away from her. With his head bent low, while the

¹⁰ Making “I” look into the camera during the production was intended more of a way to stir the audience as if to say “you are being told something by someone”, as several other shots also intended to do. However, these other shots did not make it in the final cut as they were creating ‘noise’ in the narrative rather than support it.

¹¹ Again, a voice over could have made the attachment to either character stronger depending on which character narrated the actions.

face of “I” is not visible, his actions are the only ones available to the audience. Perhaps this rather clouds the global attachment in some sense, but coming back to the primacy effect once again, “I” has been given more significance by being presented first.

Chapter 3 of the film is the chapter with the most scenes, and the starting scene, is again a continuation of the photograph scene¹² in the prologue and chapter 1. The local level of attachment favours “I” so much that shot [48] almost becomes an intrusion of the framing when “The other One” is trying to get her attention by reaching for her hair, which physically puts his hand inside the frame. The global level of attachment is paradoxical here as well, as “I” is the focus of all framing, however, she is not ‘present’ in the ‘time’ of the scene, while “The other One” is trying to get her back into the ‘time’ of the scene, or their ‘reality’. Something interesting happens in the last shot of this scene, shot [48], because although “I” is closest to the frame, “The other One” moves around restlessly behind her, and a sigh¹³ that comes from him, can potentially shift the alignment towards him.

What follows is the dream that “I” has during the night, where she meets her sister on the meadow. The local level of attachment starts with “I” in a big close up, and ends in a shot with the sister which attaches us to her. The global attachment is still with “I” as it is her dream, and she is the protagonist. This last shot, however, is the first shot that gives a local attachment to “My Older Sister”.¹⁴ As explored in the level of recognition, after “I”, “My Older Sister” is the one who is easiest to re-identify, which raises the potential of alignment to her due to this shot.

In the following scene, the local level attaches us again to “I” as she wakes up and sees her sister standing at the opposite end of the room. No close ups of the sister are in this scene, however, shot [57], is an over shoulder shot from the sister¹⁵, looking at “I” unwrapping the

¹² The photograph scene is intended to be one, divided through the short film, however, at this point I am not sure if this is transferable or not, so the statement above may not be true to anyone but me.

¹³ As the short film has been test screened for select viewers, one remark that followed this sigh was “Poor guy, it isn’t easy for him either”.

¹⁴ Does it invite us to want to know more about her? Or does it create expectations that we will get to know more about her?

¹⁵ This is intended as the element of magic realism. The sister has not returned as a ghost, but is rather more ‘a voice’ that belongs to character “I”. So in this sense, “I” is actually looking at herself, as if though from the outside, while she is unwrapping the parcel. At this point in the narrative, the characters “I” and “My Older Sister” are the same character, although it might not come across as intended, which supports the reason for doing the analysis.

parcel (present). It is similar to that of shot [41] where “The One” walks away, only this time the subject being viewed is out focus, while the sister’s hair (the side of her head) is in focus. With the shots added up, the global level favours, again, the character “I”.

On the green hill with the kite, “The other One” is not easily re-identifiable, which globally attaches us to “I” as a shot of her follows, even though the opening shot is of “The other One”. After this all but one shot is with all three characters. This is shot [63], which shows “The other One” in an over shoulder shot with his kite in the sky. The local level of attachment is his, however, the potential of a global level of attachment to him is probably diluted because we have not really been familiarized with his bodily features previously, and this is distracting as we cannot altogether be sure that this is “The other One”, except for titular information of the chapter that may help revise this.

The basement scene that follows is again globally attached to “I”, while giving one local attachment to the sister in shot [68]. In this shot, she looks into the camera, much like “I” does in shot [36]. What follows further are several local levels of attachment to “I”, while briefly a ‘mystery man’ appears in the ‘secret’ room, as mentioned in the chapter of recognition. And the final shot is of the box again, being put away.

4.2 Subjective Access in *I Walk Alone*

“Once a narration attaches us to a character, it may stipulate the degree of access we have to the subjectivity of the character [...] Clearly most films develop the inner lives of the major characters more fully than those of incidental characters; indeed, a complex, developed psychology is an important criterion by which we judge which characters will count as major ones in classical film. Significantly, though, we may assume that minor characters, and even unindividuated figures who populate the background, have the same potential of inner life as the major characters; the narration is simply more interested in Hamlet than in Rosenkrantz and Guildenstern – in Hamlet”. Smith 1995:150

The narrative of *I Walk Alone* is more interested in the inner life of the character “I”, rather

than “My Older Sister”, “The One”, and/or “The other One”. Now that we have seen that the narrative almost exclusively attaches us to “I”, it is time to explore the subjective access. The subjective access can include purely subjective experiences such as character flashbacks and dream imagery (Smith, M. 1995), and this is something that we already know exists in *I Walk Alone*. Additionally, performance style and extradiegetic music informs us of subjective access.

The extradiegetic music conveys inner states of characters, and it creates or emphasizes a particular character’s subjectivity (Smith, M. 1995). According to M. Smith (1995) there can be several ways of cuing a spectator with music, such as music that follows a character during the course of a narrative, or music that has been sung by or to the character earlier in the narrative and repeated as extradiegetic music, which all suggests subjective experiences. It can be interlocked in the dramatic structure and the states of characters (Smith, M. 1995) much like we will see it is in scene 7.

Although, as of now, the genre of this film has not been defined, the function of performance style in classical cinema is to reveal interior states of characters (Smith, M. 1995), meaning that often the inner (mental) states of the character will be transparent to the audience. Performance is rather central when it comes to the construction of character in most narrative filmmaking (Smith, M. 1995), as is the case for *I Walk Alone*. M. Smith (1995) also accounts for false and opaque subjectivity, where false subjectivity in performance invites “a construction of a character’s psyche which is inaccurate; in the case of opaque subjectivity, performance does not allow us to form any clear picture of the character’s motives and intentions” (Smith 1995:151). Even so, the classical narrative that Smith talks of, will always strive to achieve subjective revelation, by either correcting the false subjectivity or exposing the opaque subjectivity to achieve a narrational closure (Smith, M. 1995). False and opaque subjectivity are usually techniques for suspense and mystery films (Smith, M. 1995), and while this short film is neither a suspense nor a mystery film, the genre has not been defined. However, none of the characters are struck by false subjectivity, but we will see if opaque subjectivity is relevant in this regard.

“We can easily suggest that the flashback developed as a means of mimetic representation of memory, dreams, or confession, and in doing so we are not necessarily returning to an outmoded thematic treatment of technique. We can instead see flashbacks simultaneously as both devices to be covered with referential and

narrative justification and as a means of portraying thought process or circuitous investigations of enigmas. We can see that it is this eave of motivation that makes the inscription of flashbacks in fact so fascinating” Turim 1989:6

We have seen that there are five flashback scenes in *I Walk Alone*, and they are all motivated by the character “I”, ‘going’ into them and leaving them. However, there are more scenes that account for subjective experiences of “I”. There are an additional four scenes that count for subjective experiences, one being the dream, and the next two being subjective experiences in the ‘real’ universe of the film where the dead sister accompanies character “I”, the scenes that can be categorised as magic realism (Israel 1991), and lastly the subjective experience in scene 13, aptly¹⁶ named “My Thoughts and I” which foregoes in a symbolic room of some sorts. Out of 14 scenes, there are nine scenes that are more or less subjective with regards to character “I”, making the subjective access quite high, and even dominating when compared to the scenes that are seemingly less subjective.

The first flashback (scene 3) is in chapter 1, where the sister of the protagonist dies. Having touched on the attachment of this scene I have found that at both local and global levels, the attachment is to “I”. The subjective access that we get to “I” through knowing this about her, aligns us with her, and when we see her in the flashback in shot [5] with “The One”, we can ‘understand’ why she reacts so aggressively towards him when he picks up the picture of her and her older sister in the bedroom scene (scene 7, 4th flashback). It does not necessarily mean that we will ‘agree’ with her in her reaction, but in some way, it creates room for an understanding of the reaction when knowing the traumatic story of her past, and potentially an understanding as to why she ‘shuts down’ at the end of the scene. Without knowing that “I” lost her older sister at a very young age, her reaction to “The One” would have been difficult to understand, and she might have been perceived as somewhat ‘mad’. Scene 5 is also the first scene with extradiegetic music, however, it may not strike us as extradiegetic until the reaction described above occurs, as it goes from upbeat to downbeat, or more melancholic for that matter, in shot [31] when “The One” picks up the photograph, while it has changed entirely in shot [32]. The change in the music M. Smith (1995) calls a ‘stinger’, where the music gets a change in the volume or rhythm of the score. The music is interlocked with the dramatic structure and the state of character “I”, and it reveals how the ‘mood’ of “I” changes

¹⁶ I named the chapter “My Thoughts and I” to create expectations of subjective experience. As a researcher I hope I can say that the title is aptly chosen as the entire chapter is a highly subjective experience in regards to the subjective access to character “I”.

(and the ‘mood’ of the scene) at that particular moment. Without the music, the subjective access would not have been so conveyable, and it adds narrative information about the inner state of the character while supporting the performance of the actor¹⁷. At the same time, the music also functions as a unifying technique that puts all the scenes in chapter 2 in relation to each other, and creates a subjective experience for character “I”.

Flashback 2 works as a bridge from the ‘present’ and the photography, triggering the flashback series. Flashback 2 and 3 tells the subjective experience of how ‘happy’, “I” was with the relationship beforehand which also is underlined by the extradiegetic music, without drawing narrational data from flashback 1. Flashback 5, however, is somewhat mystified¹⁸. Just as the attachment to this scene is (potentially) shifting, so is what actually happens in this scene. The only sure thing is that they go separate ways. Again, the extradiegetic music influences the performance of the actor, and while her expression is in some ways ambivalent, the music draws the interpretation of the performance in the direction of ‘sad’ due to the ambivalence of her smile, rather than something else. So the emotional state experienced by the character, is more transparent through the music, than through the performance¹⁹.

Scene 10 contains the dream in which “I” meets her sister at the meadow, and although it does not say anything in itself, its function is to re-introduce the sister, much like a bridge as with the photographs introducing the first flashback in chapter 1 and the series of flashbacks that in chapter 2.

In scenes 11 and 12, the sister has entered the ‘real’ universe of the short film, instead of just being a part of a dream. As explored in view of spatio-temporal attachment, the global level as well as the local level of attachment favours “I”, and that the performance of “I” indicates that she is not surprised to see her sister in the ‘real’ universe of the film. This may be related to magical realism, as in magical imagination of “I” that Robert Stam discusses in *Literature through Film: Realism, Magic, and the Art of Adaptation* (2005) and ‘sago tid’ in Swedish,

¹⁷ The scene, in itself, could have made “I” seem a tad mad, and after experimenting with music and shifts in music, it was clear that it was necessary to underline the mental state of the character with music to support the narrative.

¹⁸ The scene was supposed to be of him leaving her, but at this point I am not sure which character leaves the other. I have registered that female viewers believes that he leaves her, while male viewers believe she leaves him.

¹⁹ The shot was actually intended for another sequence in the short film, namely the dream where she meets her sister on the meadow. So the performance is spot on in accordance with the intention of the shot, however, to me, this underlines how much music can account for in relation to performance.

which I would translate to fairy tale time, that Israel (1991) talks of. In fairy tale time there are no borders between dream and reality, between fantasies in tales or everyday life (Israel 1991). So in scene 12 both “I” and the sister are on the hill meeting “The other One”. He does not, however, acknowledge the presence of the sister, which supports the hypo on magic realism. It is only “I” that can see “My Older Sister”. This is by and large a subjective access to the inner state of “I”. What does it tell us?

In scene 13, the elements of magic realism are perhaps even more dominating as the room in itself is very different from the rest of the diegetic universe which mostly consist of bedrooms and meadows or green hills. Israel (1991) also talks of rooms or space in film, and one of them is the symbolic room which defined as a room where you remember the things that influenced your personality development, and what made you all that you are today (Israel 1991:49) The sister is down there (as well as her first ‘chosen one’ if it is intelligible that it is him), which we can understand as having influenced who she has grown up to become.

By now, saying something about the pattern of alignment in *I Walk Alone* should be possible.

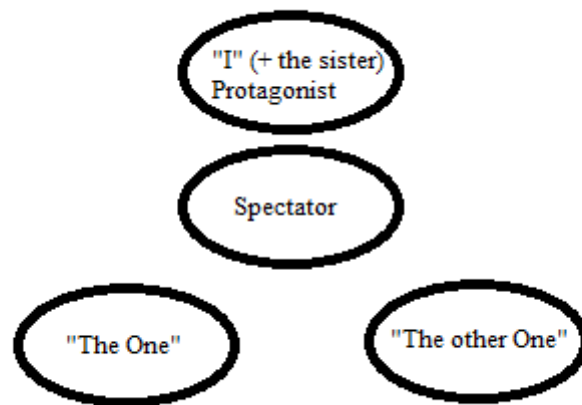
4.3 The Alignment Pattern of *I Walk Alone*

When M. Smith (1995) considers alignment patterns he distinguishes between expressive and repressive truth schema which are linked to familiar genres. Expressive truth schema is linked to the ‘melodramatic narration’, while repressive truth schema is linked to the ‘detective narration’ (Smith, M. 1995). Although the general patterns are recurrent, M. Smith (1995) puts forth that films that make use of these structures always put some characteristic spin on them.

Certain paradigmatic structures of alignment are linked with familiar genres. Individual films which utilize these structures invariably put some idiosyncratic spin on them; but the general patterns are nevertheless recurrent. So when marking out the pattern of attachment and the control of the subjective access, the narration creates a distribution of knowledge among characters and spectators (Smith, M. 1995), and this is how we arrive at the patterns of

alignment. The ‘detective narration’ is tightly restricted to the knowledge of the investigating character, although the pattern is not by any means limited to the terms of knowledge (Smith 1995:153); the detective narration may give us more information than the protagonist by shifting the pattern of attachment away from the protagonist, while at the same time moderate the subjective access so that a spectator does not know what the protagonist is thinking or feeling. In comparison, M. Smith (1995) characterizes the melodramatic narration as multiple attachments and a high level of subjective transparency across the characters. So in the melodramatic narrative, the spectator knows more than any given character does, and awaiting responses parallel with narrative progress (Smith, M. 1995).

In *I Walk Alone*, the spectator is aligned with the protagonist in terms of knowledge which she has access to: we are exclusively attached to the protagonist, and we have access to most of what she is thinking and feeling. The attachment never leaves her, and so there are no multiple attachments. This places the spectator in alignment with the protagonist, while she sometimes knows more than the audience, especially towards the end, and none of the other characters knows as much as the spectator. Unless, of course, it is understood that when the sister returns she is a figment or a magical realism element, which makes her a part of the character “I”, and thus they are aligned, while the spectator is behind in the hierarchy of knowledge. So the narrative is exclusive in both the spatio-temporal attachment and the subjective access. This creates the knowledge of hierarchy seen below, which is more or less consistent as pattern of alignment throughout the short film. This means that the spectator knows more than the male characters, while not more than the protagonist “I” and her sister. As mentioned earlier, in shot [36] “I” looks straight into the camera for a brief second. This confirms how she is at the top of the hierarchy of knowledge. She knows more than the audience. The pattern of alignment is more similar to the expressive truth schema, however, following a singular character rather than multiple characters through attachment and/or subjective access.



The hierarchy knowledge in I Walk Alone

4.4 Summary of the Potential of Alignment

The pattern of alignment is closer to expressive rather than repressive truth schema, only attaching the narrative to “I” and giving subjective access to the character at the same time. The narrative dedicates a lot of time to moving around in highly subjective times and rooms (Israel 1991) in relation to “I”, and so the potential of alignment with “I” is rather high. As for the remaining characters, the attachment and subjective access is weak as they are only available through their interactions with “I”. Little or no subjective access is given to the remaining characters.

A tighter alignment to “I” could have been given by adding a voice over presented as her as a character. Or a multiple attachment could have been developed by introducing more than one voice over in the narration of select scenes which potentially would have helped to develop the two male characters, and in particular “The One”. This probably would have given expectations around his significance, and with it expectations that he would reappear later in the narrative, would also have followed. The same goes for the box, although not a character, it could have given a stronger attachment to “I” had it been placed in significant scenes, and could have contributed in giving the scene where the older sister dies a better context (had it been presented as a birthday present).

5. What is the Potential of Allegiance?

To become allied with a character, the spectator must evaluate the character as representing a morally desirable (or at least preferable) set of traits, in relation to other characters within the fiction. On the basis of this evaluation, the spectator adopts an attitude of sympathy (or, in the case of a negative evaluation, antipathy) towards the character, and responds emotionally in an apposite way to situations in which this character is placed. (Smith 1995:188)

According to M. Smith (1999), the engagement level he calls allegiance is what is most similar to the folk model of identification, as in “I could really identify with character x”. The theoretical aspect of the emotional response suggests that there is a cognitive component as well as an emotional component (Smith, M. 1999), which I believe underlies G. Smith’s (2007) statement about a film’s invitation to feel, and whether or not a spectator chooses to welcome that invitation. A reliable access to the character’s frame of mind, an understanding of the context the character acts within, lets the spectator make a moral judgement of the character (Smith, M. 1999). This is how a spectator chooses to form an allegiance to a character. “The phenomenon of allegiance is distinct from those of recognition and alignment in that it is an emotional as well as a cognitive response” (Smith 1995:187). A combination of evaluation and arousal is what allegiance captures, and the narrative not only engages through the cognitive interest of plot construction and play of style, but also ‘emotional colouration’ of thematic material, and the emotional coloration is carried by the narrative agents (Smith, M. 1995).

Within this level of engagement M. Smith (1995) suggests looking at what he terms moral structure and moral orientation. Moral structure looks at the character and sees whether it has desirable traits, such as being nice and helpful to other characters in the narrative of the film, and especially those who are weaker than oneself, while moral orientation looks at the “manner in which the moral structure is revealed” (Smith 1995:216). By finding the different techniques that reveals the moral structure in a film, we also find the moral orientation of the film. That being said, allegiance is a dynamic phenomenon that develops across the text (Smith, M. 1995).

M. Smith (1995) has been criticized by Stam (2000) for using the term ‘moral’ structure instead of ‘ideological’ structure. Stam explains his criticism with that it “throws out the collective achievements of the Frankfurt School, screen theory, and cultural studies, leaving a social void which the word “moral”, with its Victorian associations, cannot possibly fill” (Stam 2000:245). However, this analysis will not look into the term and the historical use as such, but rather use the terms, techniques and views as is, to arrive at the answer to the final question: What the potential of allegiance is for the characters of *I Walk Alone*.

In order to find the potential of allegiance with the characters in *I Walk Alone*, it is necessary to answer the following three questions; firstly, how is the ‘system of value’ constructed in *I Walk Alone*; secondly, what type of moral structure does it have; thirdly, how are the moral structures unfurled, meaning what moral orientation does *I Walk Alone* have?

5.1 Moral Structure

In the case of allegiance, looking at and re-examining the techniques that construct the characters to see how they are understood with focus on the stylistic devices in a moral dimension is necessary (Smith, M. 1995). M. Smith (1995) uses Noël Carroll’s claims about characters’ actions to find the spectators potential moral view on the action. M. Smith (1995) looks at four specific techniques, and these I will look at for *I Walk Alone*.

The first technique M. Smith (1995) looks at is character action, and this builds one of the crucial mechanisms in finding the moral orientation. How a major character behaves towards minor characters is very relevant (Smith, M. 1995). Coming back to the aggressive reaction “I” has to “The One” when he picks up the photograph, we can understand her reaction, because through the spatio-temporal attachment and our subjective access to her, we know that she has experienced loss at a young age. Even so, we do not necessarily agree that it is a favourable trait we see in her. “I” also seems to be ignoring “The other One”, as explored in the previous chapters of the analysis, which may not be perceived as a favourable trait either. “I” elicits a character trait which makes her seem somewhat unapproachable. Due to her

history of loss at a young age, she may not be perceived so much as ‘bad’, but rather complex as a result of her past. At the same time, she is passive while the other characters are attached to her instead, and seemingly act accordingly. When the older sister falls to the floor, she is sitting dumbfounded on the chair looking at her, and when “The One” walks away she stands still watching him.

The second technique is iconography. According to M. Smith (1995) it can have a persistent, but only minor influence on the development of a film’s moral structure. This can be widespread cultural assumptions, concerning the relationship between appearance and inner ‘moral’ character, which is a part of the ‘automatized’ level of filmic apprehension (Smith, M. 1995). Without being certain, I cannot determine whether iconography applies to this short film, simply because I cannot really see that the characters’ appearance appeal to any specific ‘moral character’ in the way that M. Smith (1995) exemplifies with ‘the ugly assassin’ or any ‘racial’ links. Furthermore, since there are no well-known actors in the short film, the iconography that a star would have brought with her is not present at the time of writing this thesis. However, this does not rule out that one or more of the actors will do so in the future. Much like reasons M. Smith (1995) puts forth, when he claims that there are good reasons to do research on the detailed attention to the relationship between the physical attributes and moral status of characters, there would be a high risk that it would result in a weakly precise typology of physical types “in a medium based on indexical representation” (Smith 1995:192). This does not rule out, however, that for certain spectators the characters may be perceived as types. The short film could have challenged this iconography if I had, perhaps, made “The One” wear a sleeveless t-shirt, a scowling look, stubbles of beard, and never smile to “I” at any given point in the short film. Then, he may have been perceived as an aggressive abuser of some kind. The same goes for “The other One”, given the actor’s Arabic origin a number of iconographic techniques could have been used (and our imagination demonstrates my point here). At the same time, character “I” could have been dressed up to look like a prostitute and the short film would have a completely different narrative to it. Demonstrating with examples like these, I believe that the characters of *I Walk Alone* do not appeal to any of those iconographic origins, nor was it ever intended to do so²⁰. Iconography, as a technique,

²⁰ As the work with the short film started, so did the questions I had around characters in film. One of the first things I read about characters was that of E. M. Forster and his distinction between ‘flat’ and ‘round’ characters. This was inspiring in the sense that I always tried to make the characters round, and by not playing with

also belongs within the Manichean structure, while the short film has more of a graduated structure, elaborated on later in this chapter.

The third technique is music, which is also discussed in the chapter of alignment. Music can function as a salient factor in the process of moral orientation (Smith, M. 1995). The music in *I Walk Alone* is for the most part carried by an underlying melancholic tune, and it accompanies “I” in most significant scenes *after* the scene where the sister dies. The melancholy that the music brings with it is assigned to the character “I”. Even so, what this says about the moral structure is hard to say. The music tells us about the inner state of “I”, as explored in the analysis chapter of alignment, and possibly helps create an additional layer that may help a perceiver draw parallels to the ‘aggressive’ behaviour towards “The One” and the ‘reserved’ behaviour towards “The other One”.

Fourthly, moral structure may also draw on linguistic techniques such as sociolects, nicknames with a moral dimension, and symbolically charged proper names (Smith, M. 1995). Since there is no spoken word in *I Walk Alone*, and the only way to know the names of the characters is through the intertitles, the names are more nicknames than proper names for the characters. Additionally, the names are highly subjective nicknames as they are given by “I” and speak of the minor characters’ relation to “I”, and more importantly how she feels about the male characters. What the real names of the characters are is not in the narrative data, and so they do not have proper names.

Manichean or graduated moral structure?

“Another aspect of the moral system of a text pertains to the manner in which the moral structure (whether Manichean or graduated) is revealed” Smith 1995:216

Character action, iconography, names, and musical motifs contribute to the construction of characters, although they only have a determinate moral valence within the terms of the text’s

iconography which I thought would make the characters flat. I do, however, see it in a very different way now, and it is a useful technique to easily change the context of the story. That being said, I still think that we should do so carefully.

‘co-text’. A co-text is the set of beliefs, values and so forth that form the setting to the event of the narrative, or in other words, the context within the text. Furthermore, within contemporary works the co-text is ‘invisible’ because it conforms to the values of the world we actually live in (Smith, M. 1995).

I Walk Alone has an invisible co-text, much because all that the narrative reveals is centred around “I” and no larger internal system for the society within the narrative. In that sense the internal ‘system of values’ of the short film is the value system of “I”, and the context shared by the contemporary spectator, M. Smith (1995) puts it. It may produce a ‘referential transparency’ as it may be matching the belief-schemata of the spectator (Smith, M. 1995). If the short film was set in say the 1950’s, the ‘co-text’ might have informed us that “I” would have been frowned upon and viewed differently by a spectator as she is lying in bed with two different male characters at different times during the short film. With that being said, a spectator’s own cultural context may still be the values of the 1950’s and judge character “I” accordingly. A spectator’s cultural context is very relevant, and, “[ultimately], the problem of assigning a moral valence to a character’s action, appearance, or any other constitutive factor, is part of the larger problem of interpretation” (Smith, M. 1995:196).

M. Smith (1995) categorizes two moral structures that he calls the Manichean moral structure and the graduated moral structure. The Manichean moral structure M. Smith (1995) nicknames ‘soot-and-whitewash’ as it has characters that are either good or evil. The Manichean structures, exemplified with the agitational film is further viewed by M. Smith as “a doctrinal intertext explicitly evoked within the text (the scriptures, or the works of Marx and Lenin), and an exemplary narrative which concludes with a ‘rule of action’ (‘turn the other cheek’; be vigilant for traces of bourgeois values in your own behaviour’)” (1995:197). As for the graduated moral structure a spectrum of moral gradations are covered, as opposed to the dualistic values of the Manichean (Smith, M. 1995). Exemplifying with Italian Neo-Realist films, the general idea is that a film never takes the film or the people as a part of an economic or political Manicheanism (Smith, M. 1995). However, it does not make it a contrast in the sense of being specifically relevant of art films. The graduated structure is more used than the Manichean structure in Hollywood melodramas (Smith, M. 1995). The graduated structure is also what I see in *I Walk Alone*, rather than the Manichean structure, as

the graduated structure uses characterizations that include positive and negative traits for its characters, and the verisimilitude is the strength of the character (Smith, M. 1995).

In this sense, *I Walk Alone* does not have a Manichean structure with good or bad characters, thus is not an agitational film with a physically representational antagonistic character as an oppositional representation of the dualistic 'internal values', or the co-text. The co-text is invisible, and the structure is graduated as none of the characters are simply good or simply bad in *I Walk Alone*. As there seemingly is no moral resolution, or closure in *I Walk Alone*, M. Smith (1995) would say that there is no moral centre in it. A moral centre involves a placement of positive moral value, and the moral centre becomes evident during the course of a narrative or at least at the end (Smith, M. 1995).

5.2 Moral Orientation

“Moral orientation is the narrational complement to the notion of moral structure”
(Smith 1995:216)

According to M. Smith (1995) a moral orientation is either stable or dynamic. A dynamic moral orientation can be that of a thriller or suspense film where the audience does not get all narrative data until nearer the end, so that a character they may have assumed to be the bad one, turns out not to be, and the character that seems good, turns out to be the bad. This forces the audience to re-evaluate the character that was assumed to be bad, and it may turn out that the character is rather loyal. In the sense of *I Walk Alone* the moral orientation is stable because it does not ask us to reverse our evaluation of “I”. Or perhaps it does? From the prologue there is not much narrational data to appeal to a spectator’s person schema, whereas after chapter 1 her sister has been showed dying while she is fairly young, and this is what the rest of the narration builds on. So whenever “I” behaves in an unfavourable way, the narrational data that has been given can help an audience understand why she is doing it. This presupposes that a spectator assumes that the sister is dead, so that when she reappears the spectator maintains his/her assumption, and instead perceives it as subjectivity in relation to “I”. A spectator could potentially also assume that the reappearing sister is not dead after all, thus her reappearance, or at least ask questions about whether or not the sister is actually

dead.

5.3 Summary of the Potential of Allegiance

As the male characters are less likely to engage because of difficulties in recognizing them, they do not engage at the levels of alignment and allegiance. However, the male characters do have implications for the potential of allegiance to character “I” because of the way she behaves towards them.

By looking at the character actions of “I” some of her actions are not overtly favourable. On the other hand, given the subjective access the narrative gives to her, her actions are potentially understandable. The moral structure and the ‘co-text’ seem to be invisible, appealing to the moral schemata of today. Character “I” is the one that we can potentially be allied with after having looked at the alignment pattern. Had the alignment been restructured in favour of “The other One”, such as subjective access to his experience of his relationship to “I”, and an interior access to him when she is ignoring his advances, it would have opened for alignment, and consequently allegiance to him had he responded with giving her space, for example. Had the male characters behaved differently, say violently, her actions could potentially have been perceived fair, and her behaviour would have been easier to understand, while it also would have changed the co-text and the moral structure. This would have increased the potential of allegiance with character “I”. However, the other characters are merely characters drifting in and out of the life of “I” behaving somewhat passively, as they all are, or they can perhaps even be perceived as having no motivation of their own. “I” is neither good nor bad in her treatment of the other characters, and this can also potentially create challenges for the engagement level allegiance.

During the course of the analysis character “I” is the only character left with a potential to engage at the level of allegiance. Accordingly, she is also the only character that an audience can potentially engage sympathetically with. I think that because of the way she treats the male characters, it may prove challenging for an audience to sympathize with character “I”.

6. Summary: What is the potential of sympathetic engagement with the characters in *I Walk Alone*?

Based on the textual analysis, only one character has the potential of sympathetic engagement, and that is character “I”. Specific genres such as the detective film may do the same. However, I find it hard to assume that there is a potential for an emotional response because the short film only lasts for 10 minutes. There is simply not enough time to get to know the character, and I think that the potential for understanding why the character behaves the way she does is more relevant. The understanding may lie in the scene where the older sister dies, and therefore, there may be an understanding within the spectator as for why character “I” behaves the way she does around the male characters. I think the playing time of the short film decreases the potential as this limits the subjective access over time.

When looking at the first level of engagement, recognition, the analysis quickly showed that only two characters had the potential to be recognizable over the course of the narrative, or to be continuous throughout the narrative. Character “I” was recognizable through techniques such as titles and flashbacks when the character was played by a younger actress, while bodily features were dominating when the character was played by the older actress. Also, the introduction of the character through the older actress suggested that she was the protagonist. Character “I” was continuous. The character “My Older Sister” was also continuous through her bodily features as she was the only character represented by an actress at that age, while she also was easy to recognize as she always wore the same clothes. The remaining characters were harder to distinguish from each other as they were both wearing hats at different points in the narrative. The lighting within some of the scenes made them look alike, and so they were only continuous during certain scenes in the narrative, but not throughout the narrative. Instead they may be perceived as several characters, and thus it becomes blurred what relation they have to each other and the protagonist. The older Sister character did also have a fairly high potential as she was continuous through bodily features predominantly, which satisfies the most basic level in the structure of sympathy; recognition. She is at all times recognizable in the short film, and even the only character that is distinctly distinguishable from the other characters throughout the short film. She does not, however, reveal any subjective access, and

the spatio-temporal attachment is solely through the presence of character “I”.

The narrative is exclusively attached to character “I”, and the characters subjective time and place is very dominating in the narrative. Consequently, the other character that potentially could engage at the level of recognition, “My Older Sister”, does not engage at the level of alignment. Instead the alignment favours character “I”. Character “I” is always at the top of the hierarchy of knowledge, leaving the male characters behind. The alignment pattern is more similar to the expressive truth schema; however, it differs by being attached to one character, rather than multiple, as is more dominant in expressive truth schemas. Character “I” is now the only character that can potentially engage at both the level of recognition and the level of alignment.

When looking at how character “I” behaves towards the other characters, we may be able to understand why she may be perceived as passive, although I am not sure if this behaviour is understood as favourable. I think that a spectator may understand her behaviour, while not sympathize with it. As the level of allegiance is influenced by individual interpretation, I end at the answer that character “I” may have the potential to engage cognitively as a spectator may understand why she behaves the way she does. However, the potential of sympathetic emotional response may not be the same because of the way she treats the minor characters²¹. The fate of “I” can also be perceived as inconclusive, which may decrease the potential of engagement since there are no ‘final answers’ to the narrative. Also, since the relational context between the protagonist and the two male characters is somewhat distorted due the difficulties in separating the two, the narrative also suffers. It becomes harder to piece it together, and consequently, it may lose interest with an audience.

I think that the structure of sympathy demonstrates well that responding to fictional characters is similar to the everyday process we go through when we meet people. If we cannot remember their faces, we do not have a face to attach psychological traits to. If we do not spend time with them, we do not get to observe them or hear more about them. If we do not

²¹ During the screening of the short film for another filmmaker, the immediate response to the behaviour of character “I” in relation to “The other One” was “It’s not easy for him either”. To me this revealed an understanding of the situation for character “I”, but more importantly, an understanding for the situation of “The other One”.

hear about their thoughts and feelings (from themselves or others) we do not get the opportunity to get to know them, and understand them. If a person that we know treats someone else in a good or bad way, we make further judgements about them. If the environment they are a part of is in contrast to how they treat other people, we make even further judgments. We may understand them, but this does not ensure that we sympathize with them.

To me the analysis has highlighted weaknesses in the narrative, or rather subjects and items that could have been given more layers through additional narrative data. At the same time, to give more layers and weave the narrative tighter would also move it towards the classical cinema convention. There are unanswered questions that perhaps should remain unanswered as I now know that the entire story can never be in the film, it will always be created in the mind of the perceiver. To me the question has become somewhat different than introductory: what kind of narrative data should be included in the narrative to catch an audience. Character “I” is the most obvious channel for narrative information in *I Walk Alone* (while in hindsight, little grips could have made the other characters better channels for narrative information). I therefore have made some reflections as to ways the narrative could have been improved.

6.1 Reflective Notes from the Filmmaker

I have to admit that the short film *I Walk Alone* would have been given great advantage had I undertaken the theoretical research as I was doing the practical work with the short film. Therefore, I find that the structure of sympathy has a highly practical aspect to me for future film productions. Looking back at the production of the short film, the textual analysis has inspired me to look at how I could have given the short film more narrational data for a spectator to work with.

M. Smith (1995) proposes that the level of engagement he calls recognition has been done little research on as it is something that has been ‘taken for granted’. As a filmmaker I now have a much greater understanding for the importance of this level. As two of the characters lose potential to engage at the first level, I see that simple changes could have been made to

prevent this. My comprehension revolving around ‘flat’ and ‘round’ characters has been challenged, and I see that contrasting the two characters more, as in physical traits as well as psychological traits, would have ensured that they were distinguishable from each other and their potential for being continuous would have increased. In my quest to show and not tell, I also underestimated the strength in giving narrational data through dialogue as well as voice over. By using dialogue and voice over, subjective access to the three other characters would have given more layers to the narrative, and thus created a multiple attachment. Additionally objects like the box of photographs can be given roles that supply narrative data. The box could have had an increased significance had it been neatly unwrapped during the scene where the older sister dies, and reappeared in the basement with the photographs perhaps hanging on the wall. This could have helped increase the potential of re-identifying the male character in the basement, and perhaps also made it more interesting to place the other male character and the older sister within the room.

Change of the co-text would also have given new narrative data had it been set in the 1950’s where existential problems such as what “I” is going through was not, perhaps, as common to talk about as it is today. Or even setting the short film in a futuristic co-text, where the characters were expected to be in touch with their emotions intuitively, making “I” an outsider. This would have changed the genre of the short film, and thus, changed the expectations of an audience.

7. Concluding Words: Has the Mystery Been Revealed?

The audience decides in the end whether or not a film is successful, but I think that the structure of sympathy reveals that identification is not necessarily about wishes we unconsciously want fulfilled, or qualities we wish to possess. I understand it to be about how a spectator has understanding for a character, and emotional response as an effect of that understanding. Still, the mystery of how one film catches an audience while another does not, is a complex web of innumerable factors. The structure of sympathy can reveal expectations that a spectator brings with her when watching a film, and how she constructs characters in a film. It cannot, however, tell us anything about the context that the spectator brings with her to that film experience. Nor can it tell us something about the context (time and space) in which the film is screened, as it only looks at the text itself. Is engagement with character relevant in relation to catching an audience? I certainly think so and especially if there is an understanding of the character as to how and why the character acts in the way she does. That is, however, only one element. The characters in a film may invite an audience to feel and the audience may choose to do so or not. The text draws on knowledge of the world to which the text refers, and that real world is the spectator's world.

Has my theoretical framework answered my question? In part it has, but in part it has also shown that there are a number of other factors that are taken into consideration when a spectator chooses to engage with a character, as I believe it is a choice like G. Smith (2000) puts forth. And those are factors that a filmmaker cannot influence.

The subject of analysis is only one short film which is a far too small selection in order to say something about general usefulness of the structure of sympathy. However, I think that the structure of sympathy highlights that in the narrative of *I Walk Alone* a spectator may perceive some weak spots, or rather, be left with some unanswered questions. The analysis has also revealed that there is some ambivalence surrounding the motivation of the characters, but there may still be enough for a spectator to piece them together. In that sense, it may have revealed that *I Walk Alone* is more of an art film than a classical narrative. Looking at genre is

something I should have included in the analysis. Accordingly, I think that I could have used the structure of sympathy to reveal something about genre of my short film, or another film if that had been the object of my analysis.

As a textual analysis tool, I think that it is very useful when also used on specific genre film like Klausen (2010) does in his thesis, where he in some sense is exploring the genre and the conventions to be more innovative as a practitioner. Academically this exploration can also be done on a text to find what makes the particular text innovative in its storytelling techniques within the conventions it is set. Theoretically it shows how unsympathetic characters may invite to sympathetic engagement. If a filmmaker does this in every film she makes, the structure of sympathy can also be used to reveal whether or not the same techniques are used in every film, thus studying the oeuvre.

In the previous chapter I explained how I as a filmmaker have a better understanding of the importance of what M. Smith (1995) refers to as recognition in the structure of sympathy. This specific analysis also supports the importance of recognition in the field of audience engagement with text, a field often taken for granted (Smith, M. 1995). As the two male characters in *I Walk Alone* may at times in the narrative be difficult to distinguish from each other, the narrative may be difficult for a spectator to piece together. I do not think that the difficulties with recognition has anything to do with genre, and as such, the decreased potential for recognizing the two male characters is unfortunate rather than defining in the general construction of characters.

The analysis reveals how active a spectator is in making meaning of a text when she specifically constructs the characters. While I am not arguing that borders of genre and conventions should not be explored, the importance of what expectations an audience bring with them when reading a text cannot be undermined. Here the cognitivist perspective may help us find or explore those expectations, and link it to genre specific conventions. My test audience had expectations based on my opinions and intentions shared with them, and became a biased audience, and thus I maintain that this audience was not suitable for an empirical analysis. At the same time, my intentions as an author became authoritative in the process of

giving meaning to text for this specific audience.

As Turner (1999) suggests, letting a film find its audience will help the film in its success. Knowing who that audience is before setting out to make a film is increasingly important, and progressively possible to achieve. And thus, I have formulated a few words about further research into audience engagement.

7.1 Further Research

With emerging digital technologies the audience can also participate in the production of film, and not just construct the meaning for film through watching it. As a film practitioner as well as a researcher, I would find it interesting to look into how the structure of sympathy can help a practitioner ‘involve’ the spectator in her mode of practice, while also looking at what happens when the audience creates the text with the filmmaker. I think that it would be particularly interesting to do so as the field of filmmaking practices becomes digital. With the digitization of filmmaking practices audiences become involved at earlier stages of the production, and in some instances they are already involved at the idea stage of a film. Some audiences choose to become creators in their engagement with narratives, and one of these digital practices where the audience is engaged as creators of narratives, is transmedia storytelling. This is storytelling across multiple platforms (film that can be both digital and analogue including social media) academically known as media convergence or convergence culture.

Transmedia storytelling is used as a way of involving and engaging audiences in a narrative in a marketing sense, but also as a way of telling the story in itself. The latter mode of practice is becoming more and more important to filmmakers. Engaging the audience is a key to the success of how the transmedia narrative unfolds and is received, and practices are still evolving. Looking at audience engagement with stories and characters across multiple channels and platforms would therefore make interesting research to add to the study of audience engagement with text.

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Appendix A

Scene 1

1. **Black background with centred text I Walk Alone fading slowly in, and fading slowly out again.**
2. Fade in to a medium shot: a box is on a floor. The box is decorated with two big hearts. The box is being pulled out from underneath something by two hands. Hands are unidentified but look female. The hands lift the lid off the box and place the lid to the right of the box.
3. Close up (in a point of view shot?): It looks like there are photographs inside the box. Female hands confirm that the content is photographs when they are taken out of the box.
4. Close up/Extreme close up: A woman's face is looking down. Her face is never fully within the frame. Her eyes are studying something.

Scene 2

5. **Black background with left aligned text Chapter 1 fading in and out, followed by the right aligned text My Older Sister and I, also fading in and out.**
6. Extreme close up: photographs are being held by a pair of female hands, suggesting it is the woman from the previous shot. The photograph is of two young girls wearing winter coats and backpacks. The younger one, standing to the left, is looking admiringly up at the older girl standing to the right. The older girl is holding one arm protectively round the back of the younger girl's shoulders, while the other is leaning on the younger girl's left arm (our left). The older girl looks happy and proud. Next two photographs are flipped through rather fast, but it is of the same two girls outdoors in something that looks like a schoolyard. They are holding hands in both photographs, and in the first they are posing for the camera, while in the second they are walking away from the camera towards the building behind them. The next image is of the two girls indoors. The younger one looks to be sitting and she is on the left side of the photograph, while the older is standing with her hand arm behind the young girl's back. They are both posing for the camera. The female fingers gently tap the left corner of the photograph. The shot fades to white.

Scene 3 (Flashback 1)

7. Fade from white to wide shot: the setup from the previous photograph is setup in motion, this time more of the room is revealed. In front of the girls is a dining table with used plates stacked on top of each other. Plants, water jug, glasses, and a chandelier are also on the table. The younger girl has a plate with some food on it, and she is holding a fork. The sound of a camera taking a picture is heard. The older girl move slightly apart from the younger girl who starts focusing on the plate with her assumed unfinished food. An arm that appears to belong to an adult sets a camera on the table, approximately in mid-bottom of the frame. As the younger girl is playing with the food on her plate, the older girl puts her hand lightly on the table while looking at the younger girl.
8. Medium close up: from the side of the table the youngest girl is playing with her food, and the older girl standing behind her on the right side of the frame. The younger girl turns and looks up at the older sister while smiling cheekily. The older girl glances quickly at her, somewhat less patiently, and then back to the younger girl's food.
9. Big close up: the young girl's face. She's looking at the older girl and then back. The arm of the older girl stretches across the frame and in front of the young girl's face. When she lifts up her hand she is holding the fork with some food on it. The young makes faces revealing that she does not want to eat what's on the fork. She holds her mouth. Only the fork is showing in the top-right corner of the frame, and it starts shaking while jumping in and out of the frame. The young girl laughs while looking up at where the fork is. The fork drops to the ground with a loud clank, and the sound of a body hitting the ground follows closely. The young girl looks to the floor, her eyes blinking, and she starts giggling quietly. She leans forward.
10. A medium close up/over shoulder shot: the young girl is to the left of the frame looking down on the floor where the older girl lay unconscious. The younger girl is moving her head slightly, without her face showing fully.
11. Big close up: the younger girl is gasping and making quiet gulping sounds. Fade to white.

Scene 4

12. Fade from white to extreme close up: female hands are holding the photographs with the picture of the younger and older girl by the dining table. The hands flip to the next photograph which is of the younger girl by herself in a schoolyard. She looks gloomy. Next photograph is with the same setting only the framing is a medium close up.
13. Big close up, reverse shot: the face of the woman from shot [4]. Her eyebrows are twitching slightly. She is staring at something in her lap, staring as if though lost in her thoughts.
14. Extreme close up: The female hands are holding a picture of the young girl standing by herself. After a short pause the hands are flipping through the photographs again. She flips through three photographs of the two young girls, and the fourth one is an extreme close up picture of a man smiling. She flips through to the next which is a photograph of a man (to the right) and a woman (to the left) standing, in the right side of the frame, by a waterfront holding each other smiling. The man is also holding a fishing rod which is stretched across the photograph to the left. The woman holds the photograph still. The woman in the photograph is the same woman as the one holding the photographs. Fade to black.

Scene 5 (Flashback 2) Extradiegetic music

15. **Black background with left aligned text Chapter 2 fading in and out, followed by the right aligned text The One and I, also fading in and out. Cheery music is playing.**

16. Wide shot/master shot: of the man and woman from the previous photograph, standing by the waterfront using the fishing rod. He is standing behind her with his arms around her waist while holding the fishing rod in front of them. She turns to him, they smile at each other, and she runs over to the camera pushing something on top of it. She runs back, standing to his right holding his waist, while they pose for the camera. A camera shutter sound is heard. Fade to white.

Scene 6 (Flashback 3) Extradiegetic music cont'd

17. Fade from white to a medium close up: the woman is standing on a green field with a dandelion in her hand. She is looking intently at it.
18. Long shot: the man from shot [16] is standing on a green field. To the mid-right of the frame a pair of legs is cut off by the frame around knee height.

19. Medium close up: the woman is blowing on the flower making the petals fly in the wind, and then she looks up smiling flirtatiously while she starts walking towards the camera. Camera is moving backwards. She keeps blowing at the flower while casting long glances at someone behind camera, to camera-left.
20. Big close up: the man is looking uncertain for a brief moment, and then he starts smiling.
21. Long shot: Camera follows the woman walking towards the man. Only her legs are visible within the frame.
22. Two shot: the man and woman when woman reaches him. She blows on the dandelion in his direction.
23. Big close up: the man's face is in the centre of the frame while the woman is spinning around him.
24. Medium shot: the man and woman are spinning around on the green field.
25. Close up: their feet walking around each other in the grass. Cross fade to next shot.
26. Cross fade, wide shot: the sky is spinning, and camera movement is mimicking the action in a point of view shot. Fade to white.

Scene 7 (Flashback 4) Extradiegetic music cont'd

27. Fade from white to a medium close up: the same man and woman are lying in a bed, camera from the side of the bed with woman closest to the camera. They are tickling each other and giggling.
28. Jump-cut, Medium close up, same framing as shot [27]: same angle and action
29. Medium shot from the bottom of the bed: the couple is still playing around, laughing together.
30. Medium close up, same framing as shot [27]: Woman is tickling man and pushing him so that he turns towards window behind him where he picks something up.
31. Two shot with camera above looking down at the couple: Man is smiling while looking at the picture. She looks at him anxiously. Extradiegetic music changes gradually towards a more melancholic tune.
32. Fade to Medium close up, same framing as shot [27]: man is holding a picture frame, and she is watching quietly. Extradiegetic music is melancholic.
33. Point of view woman: the man is holding the picture of her older sister and herself as young. The picture is the same as the one from shot [6] of the two girls in school yard.

34. Two shot, same framing as shot [32]: with a strained look the woman pulls the picture out of man's hands while he is still grinning. He tries to joke with her as she is holding it close to her chest.
35. Two shot, same as shot [34]: Jump cut with man trying to get woman's attention. The music shifts in mood and becomes sad. She is almost fending him off as he tries to play with her again.
36. Jump cut same as [35]: only woman in frame holding picture tightly to her chest, and for a brief second she looks straight into the camera.
37. Jump cut same as [36]: The woman has closed her eyes. Fade to white.

Scene 8 (Flashback 5) Extradiegetic music cont'd

38. Fade from white to big close up: of woman with a subtle smile. Camera tracking backwards.
39. Reverse shot/over shoulder shot on man: he's smiling sadly, then he turns around and walks away from her.
40. Medium close up: The woman is watching him walk away. She has a tweak in her mouth.
41. Over shoulder shot, same framing as shot [39]: man walking further away. Fade to black.

Scene 9

- 42. Black background with left aligned text Chapter 3 fading in and out, followed by the right aligned text The other One and I, also fading in and out. Music fades out.**
43. Extreme close up, same as shot [4]: of woman with winking eyes while looking down.
44. Two shot: another man is sitting behind her touching her hair. She is looking down at a pile of photographs. While he is fidgeting with her hair she holds the photographs to her chest. He looks at her but gets no response. She looks up into the air. He looks disappointed.
45. Wide shot/establishing shot of woman sitting in front a bed while a man is lying in bed, then throwing the pillow behind him, exhaling and getting up.
46. Two shot, same framing as shot [44]: the man is moving behind her, while she is looking down with a distant expression on her face.

47. Wide shot, same framing as shot [45]: man is sitting on the bed next to the woman. She is still looking distant. He leans his head on his hands, and then pulling his hair backwards in a resigned manner, and then he looks at her while reaching for her hair.
48. Two shot, same framing as shot [46]: The man's hand reaches inside the frame caressing the woman's hair away from her face. She leans towards him the instant he touches her, but she never looks at him.
49. A medium shot: man and woman in bed. The woman is in front, while the man is behind her not fully visible. She is staring into to mattress, while he is moving restlessly behind her and sighing. Fade to white.

Scene 10 (Subjective experience 1: Dream)

50. White screen: footsteps can be heard, and melancholic music starts playing. The shot fades to a blurry medium shot of the women twirling. As she stops the shot is in focus, and she smiles to something while she is watching something.
51. Over shoulder shot, from left of the woman's shoulder: in the left of the frame, with the woman's hair flowing in the wind, the older girl of the two young girls in shot [6] is revealed. She smiles slightly. Then the camera tracks to the left so the back of the woman's head fills the frame of the shot.
52. Establishing shot: the woman and the girl, with the woman standing to the left in the frame while the younger is standing to the right in the frame. They are standing on a green meadow looking straight at each other.
53. Big close up: the young girl is smiling slightly then the shot fades to white.

Scene 11 (Subjective experience 2: magic realism)

54. Establishing shot, fade from white: the woman is lying in bed. The room is lit up so it seems to be daytime. The woman is waking up. She sits up looking at something to the right of the frame.
55. Over should shot: the girl from shot [51] is standing at the other end of the room looking at the woman. She smiles only slightly.
56. Medium shot: the woman is still in the bed. She smiles at the girl. Next to the woman there is a parcel wrapped in news paper. She looks to her left and sees the parcel.
57. Over shoulder shot (from the young girl): the woman, slightly out of focus, picks up the parcel and puts it in her lap.

58. Over shoulder shot (from above the woman's head): the woman opens the parcel. Inside it is a kite with a photograph attached to it.

Scene 12 (Subjective experience 3: magic realism)

59. Wide shot: a green hill with a man wearing a cap is holding a wire that goes up into the air. It looks like he is holding a kite. He looks at the camera, smiles and waves to it.
60. Medium close up: the woman is walking towards the camera while waving to the camera right. She is smiling. The camera is tracking backwards as she is walking.
61. Same as [59]: The man is standing at the same spot pulling in his kite, and as the woman walks up towards him from the left of the camera, he starts walking towards her. He is smiling, and when he reaches her he holds her with both his arms tightly to hug her. She has her arms alongside her body while being slightly put out of balance by his firm grip. As he moves away from her he looks quickly at the kite that she is holding, and then he focuses on the wire and starts pulling it. The camera starts tracking to the left revealing the girl from shot [51] standing in the far left corner of the frame, watching the couple who is standing some 5-6 metres away. Neither of the woman or man looks at her.
62. Medium shot: The man standing closest to the camera and with his back to it, and the woman standing with her body towards the camera, looking at the man. As she moves the camera moves to the left, once again revealing the girl, now standing circa 5 meters behind the woman. The man and woman look at each other insecurely, and the man is also glancing slightly at the kite that the woman has brought with her. She looks up at the kite looking insecure.
63. Over shoulder shot: The kite is revealed in the sky over the right shoulder of the man. He looks to the right.
64. Same as [62]: He is looking at her while she is looking straight ahead. Then she turns, and for the first time, looking at the younger girl. Then she turns back looking down, turning to look at the man, while at the same time the young girl starts walking towards the couple. The woman is looking quizzically/longingly at the man who is looking at the kite. Then she looks at her own kite, and he turns to look at her following her eyes and so looks at the kite. At this point, the footage is in slow motion and the younger girl lays her hand on the woman's shoulder which makes the woman turn her head around. The screen goes black.

Scene 13 (Subjective experience 4: symbolic room)

65. Title: Black background with left aligned text Chapter 4 fading in and out, followed by the right aligned text Thoughts and I, also fading in and out.

66. Long shot: A long corridor with a door at the end in what looks like a basement. The walls are of bricks and the floor is dusty and sandy.
67. Medium shot: The woman is lying on the floor looking up. She sits up looking confused, and then she gets to her feet. She is in the corridor from shot [66]. Then she walks two-three steps towards the camera. A melancholic music starts playing. She hesitates then turns around. Behind her the young girl is standing to the right of the door at the end of the corridor. She hesitates and turns her head slightly to the side.
68. Close up: the young girl is looking straight into the camera with a stony face.
69. Medium shot, same as [67] when the woman is standing: The young girl is now standing with her back to the camera, while the woman is facing the camera looking at the girl. The girl touches her right shoulder, which makes her turn to look at the door. The camera zooms in on the door which is open, and two jump cuts zooming closer to the door.
70. Close up, same as [67] when the woman is standing: The woman is looking at the girl standing to the right of the door again. She looks to the right side.
71. Medium shot: The woman is turning around walking towards the camera. She is surrounded by darkness, and now the young girl is standing behind her.
72. Medium shot: The woman is standing in front of the door with her back towards the camera. She takes two steps.
73. Close up: She takes one step closer to the camera, and a black “wall” takes up close to the left half of the screen. She is looking passed the camera and into something. Presumably into to the room the door leads to. She pauses looking in while blinking her eyes.
74. Wide shot: A dusty, bricked room with a door and window bricked shut. The woman walks into the room from the camera left. She takes two steps.
75. Medium shot/reverse shot: the woman is walking towards the camera looking down, while smiling. She stops in front of the camera, looking up, still smiling.
76. Wide shot, same as [74]: she is standing to the right in the frame still looking around in the room.

77. Wide shot: A man is standing to the left of the door. Behind him is a statue of a naked man. The man is wearing all black. He is similar to the man in chapter 2. He is looking emptily into the room.
78. Fade to medium shot: In the right of the frame, the woman is turning around and walking towards the man. She stops about a metre away from him. All the while he is looking straight into her eyes.
79. Fade to medium close up: The woman is standing closer to him. He is still looking into her eyes, without showing any facial reactions. She looks at him and smiles briefly.
80. Close up, same as [67]: The woman turns away from the door. She looks slightly disbelieving and thoughtful, and then gets a somewhat more determined expression on her face, and starts walking towards the camera. At the end of the shot half her face is covered in light, while the other is in the darkness.

Scene 14

81. Title: Black background with right aligned text Until The End, fading in and out.
82. Medium shot, as shot [2]: The box with the hearts on is one the floor, just like in the opening shot. The lid is next to it, and two hands pick it up, puts it back on the box, and pushes the box backwards. The hands leave the frame.
83. Credits

Appendix B



Text in left box translated below.

Would you like to explore the borders between short film and art film?

Mediefabrikken calls for film ideas to the project SHORT FILM vs. ART FILM. Fall 2008 we will select 5 ideas that will be developed through workshops and with consultation. You will get access to technical equipment and some financial support. Idea for film project must be submitted within 15. August 2008. More information can be found on WWW.MEDIEFABRIKKEN.COM, but most importantly, participate on introduction and discussion.

Appendix C

SYNOPSIS - MASTERPROSJEKT/KORTFILM

ARBEIDSTITTEL: SPILLEREGLER / LUCKY STRIKE

TEMA: UTFORSKNING AV AVVISNING GJENNOM TANKER OG FØLELSER.

Dette er en historie fortalt av "Jenta" som aktivt forsøker å skille mellom tanker og følelser, med oppfattelsen av at tankene kommer først. Hennes "følgesvenn" er hennes søster, som tilsynelatende ser ut til å være yngre enn henne. Søsteren hennes fungerer som fornuften hennes ved at hun stadig stiller henne spørsmål som "hva mener du med det?" "hvorfor tenker du det?" "Jenta" forteller bevisst om sine tanker gjennom en kapitellinndelt vandring i et landskap av tankene hennes manifestert i mennesker som ofte representerer grobunnnen for tankene og følgelig følelsene hun har i hodet. I dette landskapet er det søsteren som utfordrer henne, spesielt da det viser seg at "Jenta" har en "kjeller" med følelser hun ikke har klart å sette i forbindelse med de utløsende tankene. Midt opp i alt dette møter hun en mann som krever å vite alt om hennes fortid for å kunne "sette en verdi" på henne som person, og som er sterkt uenig i at tankene kommer først. I fire kapitler forteller hun historien sin hvor det som skjer i den virkelige verden påvirker det som skjer i tankelandskapet, og vice versa.

Stil: Vandringene i tankelandskapet vil være "ekspresjonistisk" i stilen. Den "positive" tanke/følelsesverden vil foregå i et åpent landskap med lys og varme, mens den "negative" tanke/følelsesverden vil foregå i et lokale med lite lys og med lange mørke ganger. Innerst i lokalet er det to rom som er låst, og de inneholder følelsene som "Jenta" ikke har klart å sette i sammenheng. I lokalet finnes det også forskjellige rester av gipsstatuer som skaper en veldig ubehagelig stemning. Denne delen vil være preget av nærbilder og mastershots med vidvinkel linse og et lettere nevrotisk håndholdt kamera. I vandringen i tankelandskapet vil det være en form for kapitellinndeling, som om det er en dagbok. Virkeligheten vil i hovedsak foregå med kamera på stativ, hvor majoriteten av bevegelsene foregår i bildet og ikke gjennom kamera.

Appendix D

